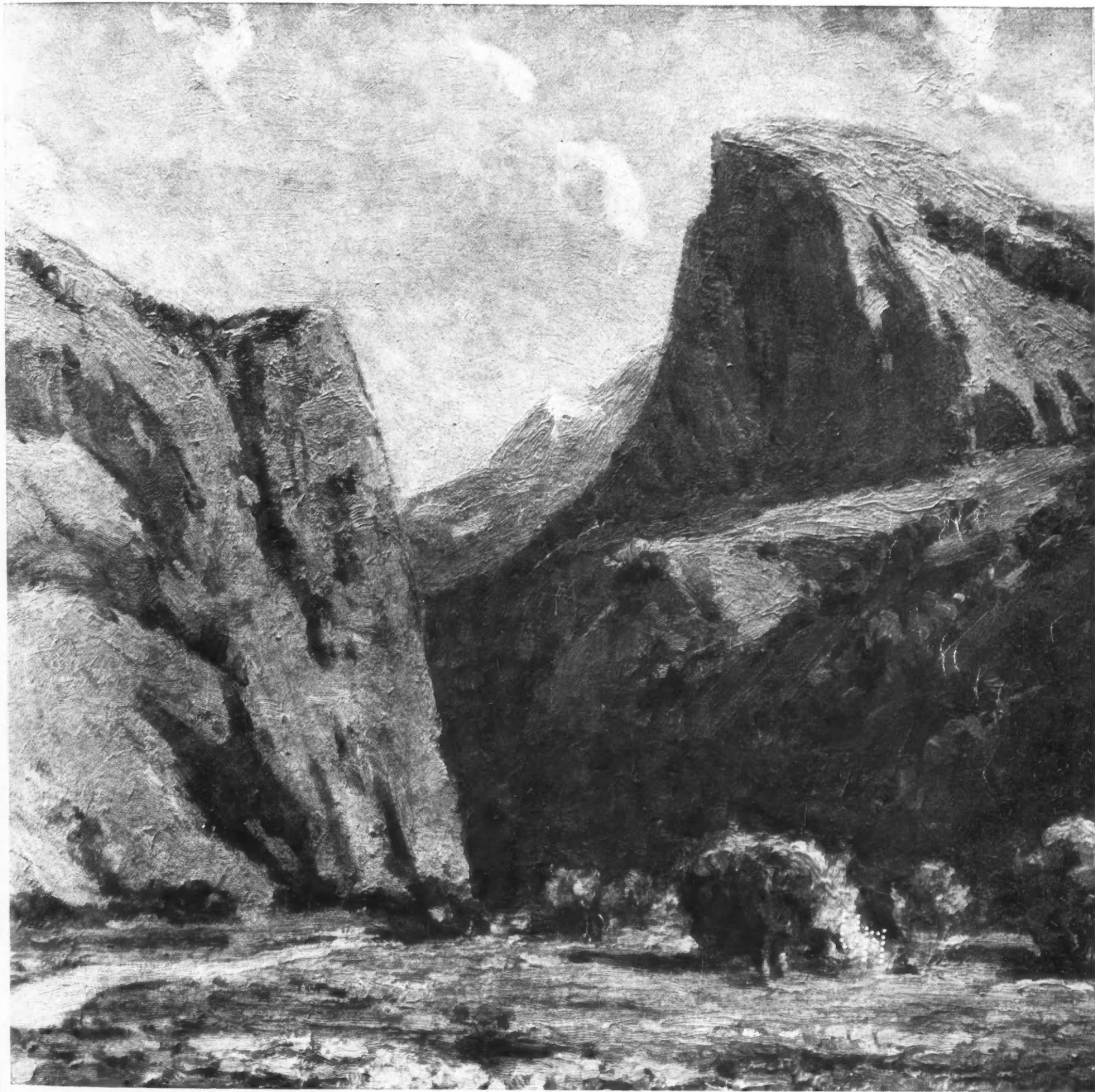


California *Arts & Architecture*

JUL 15 1931



"Yosemite in Spring." From a Painting by Benjamin C. Brown.

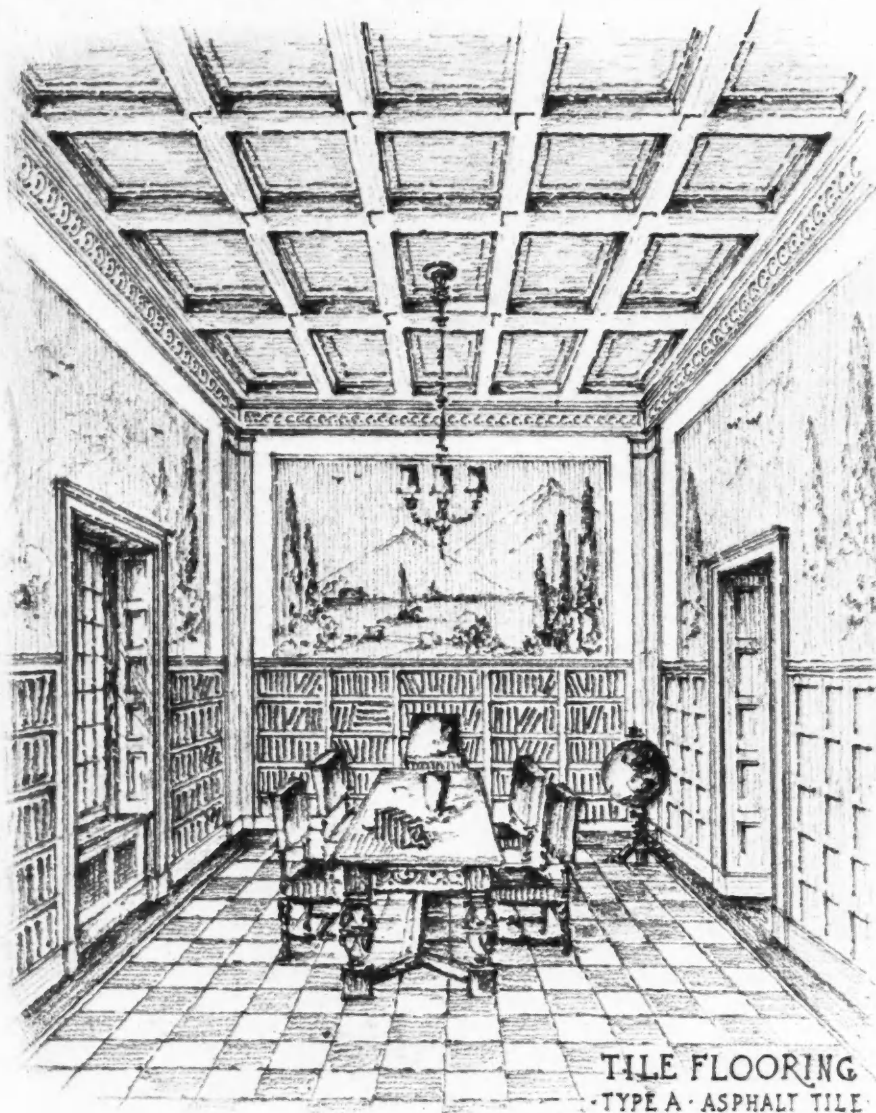
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THE CALENDAR

Music ~ Art ~ Clubs ~ Sports ~ Announcements

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles, at least ten days previous to date of issue, the fifth.

Edited by Ellen Leech.

ANNOUNCEMENTS

LA FIESTA DE LOS ANGELES, to be held September 4 to 13, celebrates the 150th anniversary of the founding of the city of Los Angeles, California. Four major pageants will mark the period of celebration and are listed as follows: Historical, September 4; Epic of Transportation, September 5; California, the Golden, Admission Day feature, September 9, and Pageant of Jewels, the night of September 11.

"OLD SPANISH DAYS" is the motive and title of the annual fiesta held at Santa Barbara, California, August 27 to 29 inclusive. The celebration includes historical street pageants during the day, and in the evening "Romantic California," a dramatic production, is presented at Peabody Stadium. This pageant depicts early days in California, was written and directed by Charles Pressley and given for the first time last year.

PIONEER DAYS is the theme of the Fourth of July Celebration announced by Livermore, California, and includes the rodeo, July 3, 4 and 5. The neighboring towns of Pleasanton, Hayward, Tracy, Danville and Martinez are entering divisions in the parade.

FRONTIER DAYS is sponsored by the Willits Post, No. 174, American Legion, Willits, California, for July 3, 4 and 5. This is the fifth annual celebration of this kind under the management of the Legion, and is not a rodeo but features stage coach and chariot races, Roman riding and various events of the days of '49.

HORNED TOAD FIELD DAY is announced as July 11, Ambassador Hotel, Los Angeles, California, and is held for the benefit of the fund to provide food for children by the Parent-Teachers Association.

THE HORSE SHOW ASSOCIATION of Santa Barbara, California, announces the completion of the organization with the naming of Charles E. Perkins as president, and Dwight Murphy, Sam J. Stanwood and Joel R. Fithian as vice-chairmen. The new arena, near Plaza del Mar, is used for the Horse Show, July 23, 24 and 25. Sam Kramer, who staged the first horse show in Santa Barbara, directs the present show.

THE HORSE SHOW, the fourth annual, at Coronado, California, is held at the Coronado Riding Club, July 31 to August 2, under the sponsorship of the Junior League of San Diego for the benefit of their charities, for the Community Chest, and for the Navy Relief.

NATIONAL HORSE SHOW, formerly known as the Palo Alto Horse Show, will be held, August 2 to 13, at the Menlo Circus Club, Menlo Park, San Mateo County, California. Full classification and stakes in all divisions. Mrs. W. P. Roth is president, and A. P. Fleming is manager of the show.

MUNICIPAL POWER BOAT ASSOCIATION of Los Angeles, California, functions with the Southern California Outboard Association in directing hydroregattas at Cabrillo Beach this summer. The regatta for the month is held July 13, with others to follow on August 16, September 27 and October 25.

THE COCKER SPANIEL CLUB of Los Angeles, California, is a recent organization. The officers are: A. L. Heberer, president; Harry Wright, vice-president; Mrs. Alma L. Williams, secretary-treasurer.

SOUTHERN CALIFORNIA CHAMPIONSHIP REGATTA will be held at Santa Barbara, California, August 2 to 8. This notable regatta is sponsored by the Southern California Yachting Association, in its eleventh year, and the Pacific Coast Yachting Association in its ninth. The Regatta Chairman is Paul W. Hiller.

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GYMKHANA CLUB of San Mateo, California, holds an annual gymkhana and race meet and has added greatly to the pleasure of outdoor life on the Peninsula during the several seasons of its life. This club has served well in reviving an interest in cross-country riding and has developed a number of first-class riders in the younger set. One day a week is held exclusively as grownups' day, and Wednesday has been selected. The program includes a ride in the morning with a buffet luncheon at the pleasant little club house. Mr. Nion Tucker is president of the club; Mrs. William Duncan, vice-president; Mrs. Walker Kamm, secretary, and George Leib, treasurer.

RECIPROCITY CONVENTION of the Business and Professional Women's Clubs will be held at Laguna Beach, California, August 18.

THE TOURNAMENT OF LIGHTS, given annually at Newport Bay, near Balboa, California, is held July 18. Palisades Club at Balboa is a comfortable place from which to see it. Reservations are important.

THE MENLO CIRCUS, Menlo Park, California, is now about fifteen years old and was organized by a group of men of San Francisco and the Peninsula as a sort of community playground for their children. First a delightful pool was built, tennis courts added and a charming small club house followed; next came a race track, and recently a polo field has been added. The club fills every need of the young members and all their activities are extremely informal. Charles Dunphy is president of the organization.

COMMUNITY CLUB of Laguna Beach, California, Andrew S. Hall, president, enters the summer with a new program of activities, and holds, July 7 to 12, the Salon des Independants, with no judges and no jury. Anyone desiring to enter a picture may do so. The work of the Junior Art Association will be exhibited at the same time. The Salon is sponsored by Mrs. Teresa Marrin Chamberlain.

SIXTH ANNUAL SEMINAR is held at Mexico City, July 4 to 24, under the direction of the committee on cultural relations with Latin America. Dr. Eytler N. Simpson of Mexico City, representative in Mexico of the Institute of Current World Affairs, is the leader of discussion for the seminar.

COLLEGE OF THE PACIFIC, Stockton, California, announces the Summer Session continues through July 31, with the Fall Opening scheduled for September 8. The Pacific Little Theater is under the direction of Professor C. E. Lyon of the University of South Dakota, who also gives courses in speech.

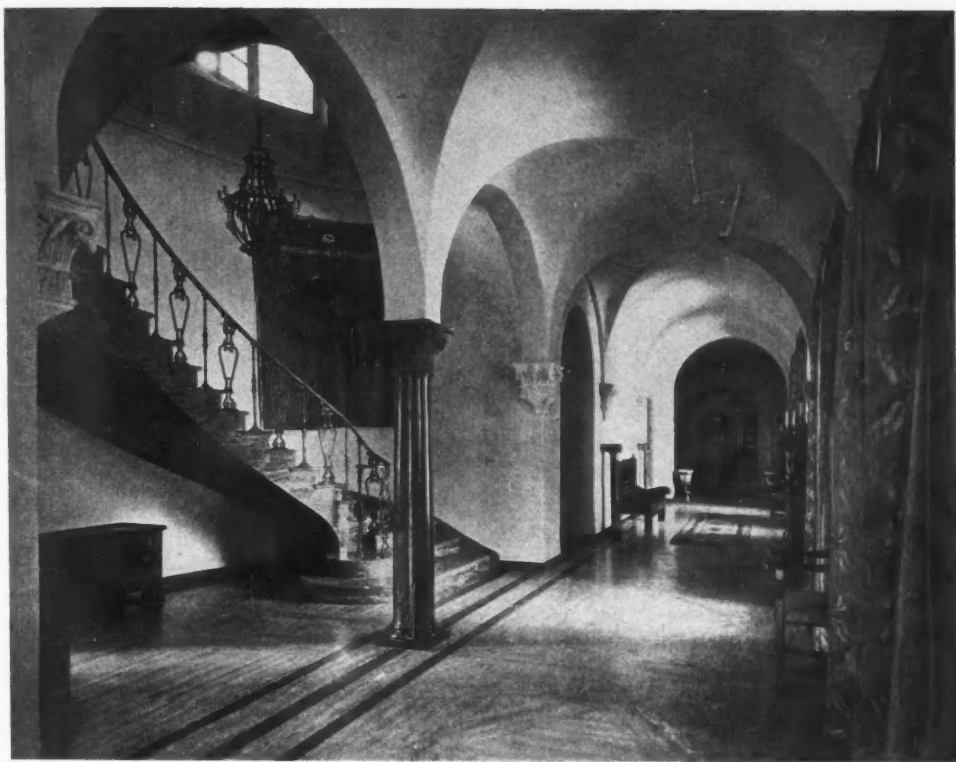
CHRISTIAN ENDEAVOR CONVENTION is held in San Francisco, California, July 11 to 16, and celebrates the fiftieth anniversary of the Christian Endeavor movement. Dr. Daniel A. Poling, president of the International Society of Christian Endeavor, gives the opening address, July 11. Mrs. Francis E. Clark, widow of the founder of the first society, attends and speaks. Paul Shoup, president of the Southern Pacific Railroad, is in charge of local arrangements in San Francisco. Carlton M. Sherwood, extension secretary of the International Society, is in charge of the convention program.

CALIFORNIA REAL ESTATE ASSOCIATION will hold the twenty-seventh annual convention at Long Beach, California, October 13-16, when business will be the keynote of the meeting, with the idea of gaining valuable information regarding the conduct of offices.

LASSEN NATIONAL PARK, including Mt. Lassen, the only active volcano in the United States, is officially dedicated July 24, 25 and 26, with the completion of the new highway system. The new Loop Highway, around the base of Lassen Peak, brings the Devil's Kitchen, Boiling Lake and other fantastic creations within easy access.

PROVISIONAL MEMBERS of the Junior League of Santa Barbara, California, are giving their attention to the social service work of the county and attending a course of lectures to July 3 on this subject. Miss Jean Storke is the chairman of the provisionals.

(Continued on Page 4)



George Washington Smith, Architect

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MUSIC

SYMPHONIES UNDER THE STARS are conducted by Walter Damrosch at each of the four concerts of the opening week at the Bowl, Hollywood, California. The first concert is Tuesday evening, July 7, on which occasion Dr. Damrosch will conduct Lalo's "Le Roi d'Ys" Overture; Frank's D Minor Symphony, and shorter numbers by Bach, Schubert, Liszt, Lehou and Strauss. On Thursday night, July 9, he will present Glazounow's Symphony No. 5 in B flat; Douglas Moore's Suite: Pageant of P. T. Barnum; selections by Debussy, Rimsky-Korsakoff, Richard Strauss, Faure, Piere, Liszt. On Friday, July 10, the program includes Mendelssohn's Overture Fingal's Cave; Schubert's Unfinished Symphony in B Minor; Sibelius, Saint Saens, and Strauss. Saturday, July 11, is an All-Wagner program.

THE PHILHARMONIC SOCIETY OF SAN MATEO is presenting the sixth season of open-air concerts in the Woodland Theater at Hillsborough, midway between Burlingame and San Mateo, California, on Sunday afternoons at three o'clock. The season is made up of eight concerts by the San Francisco Symphony Orchestra, under five notable guest conductors. The opening concerts were conducted by Walter Damrosch, who is followed by Sir Hamilton Harty on July 5. Dr. Artur Rodzinski conducts two concerts, July 12 and 19, while the closing concerts, August 2 and 9, are under the baton of Alexander Smallens.

THE SUMMER SYMPHONY ASSOCIATION provides a series of symphony concerts at the Civic Auditorium, San Francisco, California, during the summer months. The orchestra includes practically the entire membership of the San Francisco Symphony Orchestra, under the direction of guest conductors. Walter Damrosch opened the season and again proved his craft as a program builder and his great tact in recognizing the preference of his audiences. Sir Hamilton Harty and Pierre Monteux conduct the concerts of the month and offer a stimulating contrast of artistic spirit. The final concerts will be conducted by Artur Rodzinski and Alexander Smallens, the former conducted during the summer series last year but the latter is new to San Francisco and to the West.

SAN DIEGO SYMPHONY ORCHESTRA, Nino Marcelli, conducting, announces eight Tuesday evening outdoor concerts, beginning July 14, at Balboa Park, San Diego, California. Besides the gala opening night, the programs are characterized as Viennese night, Scandinavian night, American night, Soloist night, Novelty night, Russian night and Request night.

ORGAN RECITALS are given by Warren Allen in the Memorial Church, Stanford University, Palo Alto, California, each Sunday evening at seven thirty o'clock, and on Thursday afternoons at four fifteen o'clock during the summer months.

HOTEL VISTA DEL ARROYO, Pasadena, California, will continue the custom of giving Sunday evening buffet supper concerts during the summer. The Vista del Arroyo Concert Orchestra is directed by Edmond Foerstel.

DE WOLF HOPPER is presenting light opera at the Greek Theater, Griffith Park, Los Angeles, California, opening with "Pinafore," followed by "The Mikado." The company was organized in the north by Mr. Hopper and filled an engagement at San Francisco in June.



DR. WALTER DAMROSCH conducts the four concerts of the opening week at the Bowl, Hollywood, California.



The out-door theater at Big Pines, in the San Bernardino Mountains, is descriptively titled "The Pine and Star."

DRAMA RECEIVES SUPPORT OF LOS ANGELES COUNTY

ANGELS are rare in connection with drama of the Little or Experimental Theaters but, according to the opinion of the majority, they are even rarer in the lists of the County Supervisors—that frowning Board that is constantly doing the most disagreeable things, cutting down trees where trees are most needed, clearing away lovely ferns and low growing shrubbery, even wild grape vines, all under the mantle of a desire to "clean things up." But now comes California, always to the fore with new ideas, and proves that bodies, as well as individuals, cannot always be wrong since the supervisors of Los Angeles County stand collectively as Godfather or Angel to the Little Theaters or Community Players groups, under the title of the Los Angeles County Drama Association.

The Association is composed of organized dramatic bodies of the various communities of the county and the purpose is the discussion and sifting of the problems of the groups, each to benefit by the general experiences. Each organized group may send three delegates to the deliberations of the Association but only one vote is assigned each community, thus the voting privileges are equal for the large and small communities. The Association functions under the wing of the Recreation Board and the County has provided a permanent office for its use in Los Angeles, also a secretary that the organization may serve efficiently and officially as a clearing house for the problems of the non-commercial theaters. Another source of contact between the various groups of the Association is the monthly bulletin, *The Olympian*, which serves as a model medium for the exchange of ideas.

The plans of the organization for the immediate future include the production of plays at the out-door theater at Big Pines in the San Bernardino mountains, and a drama festival and tournament during the Fiesta programs in September, celebrating the one hundred and fiftieth anniversary of the founding of Los Angeles. The mountain theater is known as "The Pine and Star" and is beautifully located in a grove of pines at an altitude of seven thousand feet in one of the recreational playgrounds of the State. This theater is available for productions by groups of the Association each Saturday night from July Fourth to September twelfth, the only requirements being that plays be selected suitable for an outdoor stage, demanding few stage sets and properties, and with the object of entertaining a holiday crowd.

An innovation for the winter season, which promises good results, is the establishment of a booking office through which players and productions may be sent to communities unsupplied with theatrical fare, if such may be found, and which will at all times offer advice as to plays procurable, stage sets available, and in many ways prove of incalculable benefit in unifying the dramatic efforts of the communities in assisting the players in keeping step with the stage-tempo of the times.

BROSA STRING QUARTET of London is in California primarily for a series of summer session concerts at Mills College, offering twelve semi-weekly programs. During the summer the quartet will be heard at Carmel, California, where they are scheduled for concerts, July 14 and 28.

COMMUNITY MUSIC ASSOCIATION of Redlands, California, opened the present season of summer concerts late last month with the production of a musical fantasy, the *Romance of the Rose*, in the Redlands Bowl. The initial offering was written, scored and acted by Redlands artists. The book and lyrics are by Bruce McDaniel, and the music is the product of Lucille Crews Marsh, recipient of the Pulitzer award for an orchestral number.

CIVIC ORCHESTRA ASSOCIATION of Pasadena, California, Reginald Bland, conductor, begins the vacation period of six weeks, July 1. At the end of that time the orchestra assembles and begins rehearsal for the fall concert season. After November the concerts will be given at the new Civic Auditorium.

HALF HOUR OF MUSIC at the Greek Theater, Berkeley, California, opened last month to continue through the summer season each Sunday afternoon at four o'clock. Sydney Rosenbloom, pianist, was the artist of the first program and was followed by the San Francisco Maennchor, conducted by Frederick Schiller.

THE ALFORD SINGERS, an a capella choir of Long Beach, California, was founded and is directed by Rolla Alford. This group was organized in 1928 with sixteen carefully chosen voices; gradually, qualified voices have been added until the choir now numbers thirty-six. The choir gave eleven concerts during the winter season in southern California. The summer engagements include their appearance at Pacific Palisades, August 2, and at the Redlands Bowl, August 21. Their programs consist largely of old traditional music in four, six and eight parts. Negro spirituals are also included in their programs as they lend themselves perfectly to unaccompanied singing. Mr. Alford also directs the Long Beach Civic Chorus, which is sponsored by the Recreation Commission.

MUNICIPAL BAND, Santa Barbara, California, conducted by Philip Pelz, gives the opening concert July 7.

TUDOR SINGERS, under the direction of John Smallman, baritone, is the quartet at Pacific Palisades, near Santa Monica, California, during the summer session. Other members of the quartet are Blythe Taylor Burns, soprano; Altha Montague Elliott, contralto, and Howard Swan, tenor. Lorna Gregg is the accompanist.

MILLS COLLEGE, California, announces the appointment of Calista Rogers as dean of music, beginning September 1, in the absence of Dean Marchant, who goes abroad for a semester.

BALLET PERFORMANCES at the Bowl, Hollywood, California, are under the direction of Ernest Belcher of Los Angeles, and Adolph Bolm of the Russian ballet. In the week of July 17 Mr. Belcher presents the Ballet Celeste in four movements; and July 23 a carnival ballet from the opera, *Snow Maiden*, is introduced by Mr. Bolm.

THE NEW MUSIC AUDITORIUM of the Claremont Colleges, Claremont, California, will be formally opened early in the ensuing college year by a series of six major musical events. This new auditorium was the gift of the late A. S. Bridges of San Diego and Mrs. Bridges, as a memorial to their daughter, Mabel Shaw Bridges. The opening concert will be given by the Los Angeles Philharmonic Orchestra under the direction of Artur Rodzinski.

TSIANINA, the well known Indian soprano, now makes her home in Chicago, where she has organized a group of Indian women into a club of which she is president, with the purpose of establishing direct contact between the Indians and the white Americans to their mutual advantage. The club is known as "The First Daughters of America" and each woman in it has attained public recognition.

RICHARD CROOKS, operatic tenor, appears as soloist in the concerts at the Bowl, Hollywood, California, on two occasions during the month, July 14 and July 24.

CALIFORNIA MUSIC TEACHERS ASSOCIATION will hold the annual convention at Del Monte, California, in July, following the biennial convention of the National Music Teachers Association at San Francisco, California.



ANNA MAY WONG, the charming young Chinese actress, after a signal stage success abroad, has the leading role in "The Dragon's Daughter," a Paramount picture, soon to be released.

DRAMA NOTES

OPINIONS seem to vary greatly as to the health of the theater, producers and artists sometimes issuing counter bulletins, but while these rumors fluctuate the public has a better opportunity to count the pulse of the patient. The present prices in the East open the theatres to larger audiences, and the road tours of many stars has gained for the drama new adherents. The West has seen more plays, counted as successes in New York, and seen more within the same season than ever before. In listing the best ten plays of the season in New York, Burns Mantle includes "Elizabeth, the Queen", "Tomorrow and Tomorrow", "Once in a Lifetime" and "As Husbands Go", all of which have been seen in San Francisco and Los Angeles, and to this list must be added "The Vinegar Tree", "The Greeks Had a Name for It", "Up Pops the Devil", and "That's Gratitude."

MINNIE MADDERN FISKE is delighting audiences in San Francisco with a revival of "Mrs. Bumpstead-Leigh", which Los Angeles was loth to see go, even when vouchsafed several additional performances.

THE LOBERO THEATER, Santa Barbara, offers to an appreciative drama community "The Shanghai Gesture" as interpreted by Mrs. Leslie Carter, July 2, 3, and 4. Later in the month, July 13 and 14, "Tomorrow and Tomorrow" with Kay Johnson in the lead is seen.

ETHEL BARRYMORE announces her intention of visiting the Pacific Coast to present "The School for Scandal", opening August 3 at the Biltmore Theater, Los Angeles. Miss Barrymore will appear as Lady Teazle.

VARIETIES AND REVUES seem to be always welcome, East or West, in warm weather, therefore there is a reason for the "Nine o'Clock Revue", a musical divertissement, staged by Eddie Lambert at the Music Box, Hollywood, opening July 11.

"BAD GIRL", also listed as a favorite in the East, is showing at the Geary Theater in San Francisco, following a run at the Belasco Theater, Los Angeles. This play is also under the direction of William Keighley, who was so successful in his work with "Elizabeth, the Queen" and "Tomorrow and Tomorrow."

"IRENE" is presented as a revival by Henry Duffy at the Alcazar Theater, San Francisco, this month, starring Dale Winter.

"THREE MEN AND A WOMAN", the work of Frank Harvey, a London actor-playwright, was given the first American performance at the Columbia Theater, San Francisco, with three stars essaying the roles—Florence Reed, Walker Whiteside and Guy Bates Post.

ANOTHER PROOF of the wealth of the season is the appearance of Jane Cowl in Los Angeles and San Francisco in "Twelfth Night."

PILGRIMAGE PLAY opens in the new theater, Hollywood, July 9. The new amphitheater provides 1400 seats and is said to be one of the most comfortable outdoor playhouses in the country. The cast of a hundred is headed by Ian Maclaren as The Christ, under the direction of Boyd Irwin. Sparks Berry is the manager.

About the only thing the Association has not yet proposed to do is to remove the stigma of amateur, that bugbear of all community effort. Since it takes months and months of work in a provisional workshop, and many attempts in minor roles, before an actor is given a lead in a Little Theater production—at which the word amateur is thrown with such vitriolic effect—it might be well to take into account the fact that it only takes two weeks for one to become a professional, that is one may join Equity with two weeks apprenticeship!

Two well known people of the theater, Mrs. Minnie Maddern Fiske and Miss Helburn of the Theater Guild of New York seem to hold widely different views of the future of the stage, but since Mrs. Fiske's view is entirely optimistic it is pleasanter to assume that she is correct. She smiles as she says that the theater has been in a dying condition ever since the early days of art in Greece, and while she admits the intrusion of bad years she thinks they are over balanced by good ones. Perhaps the most interesting view she holds is that the next era of the theater will be much brighter because the students of the various colleges of the land will be its preservers. She claims the students of the universities not only form delightful audiences but actually know drama in the best sense and are deeply interested in real dramatic art. In their own little theaters these undergraduates want and receive spoken drama of the best quality and in turn support their theaters in full measure.

To add strength to this contention Kenneth MacGowen, author and producer, has made an extensive survey of the Little, school and university groups and states in a recent issue of The Quill that "At a low estimate ten million drama lovers in the past year saw fifteen thousand performances staged by community and university dramatic associations."

Miss Helburn on the other hand fears that drama now ranks only second with the majority of audiences but she does admit there is still hope, a faint light leading out of the surrounding darkness, when she is quoted as saying, "Now that we have admitted our lost ground and our perishing prestige, let us go about the work of building the Last Theater, the final refuge for good acting, sound drama, and intelligent art."

Now perhaps Miss Helburn, and her associates, may be brought to see that in the universities and in the Little Theaters, scattered here and there throughout the country, the Last Theater is already building, if not built, and that an organization such as the Los Angeles County Drama Association may lead to a national association of Little Theaters or of the University groups from which would come all the strength needed.

ELLEN LEECH.



The nature theater of the Los Angeles National Forest at Big Pines, known as "The Pine and Star," is available for productions by groups of the Drama Association throughout the summer.



BILLIE BURKE revisits Los Angeles and San Francisco, after an absence of several years, to prove that a magnetic personality can remove acid even from a "Vinegar Tree."

COMMUNITY PLAYHOUSE, Pasadena, California, offers the following programs:

To July 4, "Broken Dishes", by Martin Flavin.

July 23 to August 1, "The Three Musketeers" is given a revival with all the flavor and color allotted a swashbuckling age.

LITTLE THEATERS do seem to be making new inroads every day, now it is announced that the Opera-Comique of New York has functioned for four years as the New York Little Theater Opera Company and has just chosen the new title, under which it will continue to offer the more intimate works, leaving the heroic repertory for Grand Opera producers.

THE MAGNITUDE of the star does not necessarily limit the orbit in stage land and therefore Ellsworth Martin of the Theater Mechanique, 112 North Larchmont, Hollywood, has decided to take his miniature playlet, The King's Romance", on tour.

THE PLAYSHOP was opened late last month at 6619 Santa Monica Boulevard, with an original play, "White wreckage." Ralph Herman, the producer, is a strong proponent of classic realism in the theater and recently staged "Lysistrata", "The Waltz of the Dogs", "The Sea Gull", "Lower Depths" and "The Father."

QUILL'N BUSKIN THEATER CLUB may be found at 2122 Berkeley Avenue, Los Angeles, where the premiere of "Here Comes the Hero" crowded the charming small theater for a week and more in June. This was followed by an ambitious production of Ibsen's "Doll's House."

THE WRITERS CLUB of Hollywood, through its play committee, is soliciting a series of one-act plays for presentation in the current season. Heretofore only the work of recognized writers has been produced but now the club hopes to create a new interest in the short play. All manuscripts must be submitted to Scott Darling, Writers Club, Sunset Boulevard, Hollywood, California.

TEATRO TORITO, 27 Olvera Street, Los Angeles, during the absence of the Yale Puppeters, is presenting an historical pageant depicting the founding of Los Angeles, done in miniature by the marionettes of Monro Augur.

THE LITTLE THEATERS, as well as the so-called legitimate stage, are being plundered to add prestige to the cinema. Irving Pichel, who has created roles and directed little theaters in many sections of the country, always standing for the best in art, has signed a long-term contract and is to be starred. His first role, under this arrangement, will be the name part in "A Man with Red Hair."

THE WORKSHOP, an integral part of the Community Playhouse at Pasadena, California, functions in the Recital Hall and offers productions on Saturday evenings, which are open to the public at a nominal fee. The plays are presented by junior members of the Playhouse list and by students of the School of the Theater. These young people stage, direct and act all productions. July 4 and 11, "The Transcender."

SPECIAL SUMMER SCHOOL courses in drama are given at the School of the Theater, Community Playhouse, Pasadena, California.

AWARDS IN THE SIXTH ANNUAL EXHIBITION OF
SOUTHERN CALIFORNIA ART NOW IN
PROGRESS AT SAN DIEGO



"Spring, San Diego," a painting by Everett Gee Jackson, was awarded the Leisser-Farnham Prize of \$100.

"Peasants Threshing," by Margaret King Rocle, won first honorable mention for paintings in oils.



The Sixth Annual Exhibition of Southern California Art,* at the Fine Arts Gallery of San Diego, opened June 6 with a formal reception in the evening. The exhibition will continue throughout the summer, to September 8. Paintings which received prize awards, in addition to those reproduced on this page, are "The Yellow Teapot," by John Hubbard Rich (Art Guild Prize of \$50), and "Mary Antha," by Ruth Miller (Gildred Novice Prize of \$25). Honorable mention for paintings in oils, in addition to that given to Margaret King Rocle for her "Peasants Threshing," reproduced above, were awarded to Otto H. Schneider, Mabel Alvarez and Colin Campbell Cooper. In sculpture, first honorable mention to Ruth Norton Ball, second to Bertha W. Silsbee.



"Young Maize," a sculptural wood carving by Donal Hord, received the General and Mrs. M. O. Terry \$500 Purchase Prize.

"Little Navajo," by Ruth Peabody, was awarded the Evelyn N. Lawson Water-color Purchase Prize of \$100.



ART

OUR FRONT COVER FOR JULY IS from a painting by the beloved dean of Southern California painters, Benjamin C. Brown, who first came to this part of the world forty-five years ago from his native state of Arkansas. Mr. Brown is celebrated not only as a painter but as an etcher. He began etching in 1914, sent nine prints to the Panama-Pacific Exposition at San Francisco in 1915, and was awarded a medal for one of them—only one of the many awards received by this artist, too numerous to list here. Sufficient to say that his work is owned by the British Museum, the United States National Museum, Library of Congress, California State Library, Los Angeles Museum, University of California, Oakland Art Gallery and many private collectors. Mr. Brown organized the Print Makers Society of California and became its first and only president. Recognized as the foremost graphic arts organization in the world, its annual exhibitions in March represent the most distinguished print makers of Europe, Canada and America. The great labor of assembling and managing these exhibitions has, for the most part, been carried on by Mr. Brown and his brother, Howell Brown, secretary of the society and himself a print maker of note. Today, with all the youthful enthusiasm of his 66 years, Benjamin Brown continues to work in his vine-covered studio at Pasadena, a studio famous not only for the beautiful paintings and etchings that have issued from it, but also for its traditional Sunday morning receptions, where thousands have received inspiration and cultural enlightenment from the wise and kindly genius who presides there.

BERKELEY LEAGUE OF FINE ARTS, Durant Hotel, Berkeley: Works by artist members and others.

LA CASA DE MANANA, 2816 Telegraph Avenue, Berkeley: Paintings and craft work by California artists.

HAVILAND HALL, University of California, Berkeley: Paintings by John Langley Howard.

CRAWFORD STUDIO SHOP, 311 Primrose Road, Burlingame, California, is an intimate art gallery recently established for the purpose of showing new works by San Francisco artists. The first of a series of exhibitions presents drawings by Ralph Stackpole, Maynard Dixon, Otis Oldfield, Ray Boynton, Frank Van Sloun and Robert Howard. A sufficient guarantee of the success of the new venture lies in the fact that it is under the direction of Beatrice Judd Ryan, who is also executive director of the Galerie Beaux Arts in San Francisco.

DENNY-WATROUS GALLERY, Carmel, California: Water colors by Stanley Wood.

DEL MONTE GALLERIES, Hotel Del Monte, Del Monte: Paintings by California artists.

GARDENA HIGH SCHOOL, Gardena, California, at its commencement exercises June 17, unveiled the two paintings selected by the students of the school for purchase prize awards at the conclusion of its recent annual art exhibition. First prize of \$400 was awarded to F. Grayson Sayre for his painting, "Desert in Bloom." Second prize of \$300 was awarded to Dan Sayre Groesbeck for his painting, "Loading the Barge." The addition of these two canvases to the school's permanent collection brings up to twenty-four the number of paintings now owned by the school.

GLENDALE GALLERIES, 418 E. Colorado Boulevard, Glendale: Organized by several Glendale artists, for exhibitions and to encourage appreciation of art in their city, these galleries opened June 26 with paintings by Paul Lauritz for their first exhibition. The galleries are in charge of George A. Habbick, secretary of the organization.

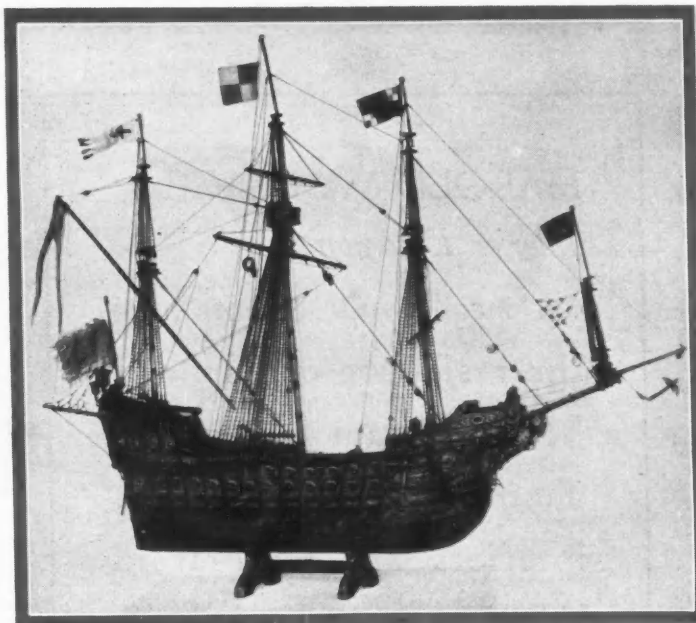
BESKOW FRANKLIN-KENMORE GALLERIES, 4950 Franklin Avenue, Hollywood: Paintings by old masters. Objects of art.

BRAXTON GALLERIES, 1624 North Vine Street, Hollywood: Lithographs and sculpture by Boris Lovet-Lorski.

HARVEY GALLERIES, Chinese Theater, 6927 Hollywood Boulevard, Hollywood: Water colors by Guy de Bouthillier.

KANST GALLERY, 6182 Mulholland Drive, Hollywood: Paintings by American and European artists.

POLK GALLERY, 8903 Sunset Boulevard, Hollywood: Paintings by American and European artists.



LA CONCEPCION . . . PAST AND PRESENT

NEARLY four hundred years ago, a Spanish galleon, piously christened LA CONCEPCION, set out on a voyage of discovery. Today a ship-model of the famous craft has an honored place in the Los Angeles Museum . . . mute witness of a great achievement.

Accounted something of a vessel in its day, LA CONCEPCION was destined for short-lived glory. Soon after its launching, in 1533, it sailed out into the unknown Pacific; almost a year later it returned to its Spanish master, Cortez, who was at that time Conquistador of Mexico. The whole journey made by this little cockleshell was adjudged a total failure; it promptly dropped out of the picture.

Yet LA CONCEPCION made history. For it was the boat chosen by fate to bring adventurous souls from the Mexican seaport, Tehautepec, to the shores of California. Furthermore, its return voyage, with news of the discovery, was made without mishap . . . other than a bad case of mutiny, an attack by Indians, and numerous murders. Which show of human frailties in no wise reflects on the excellent conduct to the credit of the staunch little craft.

The following up of the discovery of California thus made is another story, as Kipling would say. The purpose of this article is to deal with the enduring memento of LA CONCEPCION which, in replica, preserves all the graces of its gallant predecessor.

Serene in its quiet port rests this miniature LA CONCEPCION. Visitors to the museum in Exposition Park pause before it, recall, or inquire into, perhaps, the stormy career of its ocean-going counterpart, admire the wonderful handiwork which marks every tiniest detail of its construction.

Measuring about thirty-six inches from stem to stern, its figure-head an enshrined Madonna; bearing proudly three flag-topped masts, as well as a smaller bowsprit mast, each with correct rigging; carrying over forty guns; gorgeously decorated on either flank . . . this ship-model reflects not only the study and labor that went into its making, but also the artistic skill of its maker . . . one Ferdinand Perret, consultant of fine arts and director of research, whose studio and reference library at 2225 W. Washington street are important factors in the art world of Los Angeles.

A versatile person is this Mr. Perret. He makes ship models with one hand, restores old paintings with the other; he paints charmingly; and he has somehow found time to form a unique reference library, declared by those who know, to be one of the most valuable compilations of fine arts research material in existence.

It is largely due to Mr. Perret's research studies that he has been able to design and build so beautiful a replica of the famous

(Continued on Page 9)

LAGUNA BEACH ART GALLERY, Laguna Beach: Paintings by members of the Laguna Beach Art Association.

FERN BURFORD GALLERIES, Hotel Laguna, Laguna Beach: Summer exhibition of paintings by California artists.

AINSLIE GALLERIES, Barker Brothers, 840 West Seventh Street, Los Angeles: Paintings by American and European artists.

BARK 'N RAGS, 729 North Western Avenue, Los Angeles: Drawings, lithographs and water colors by Edward Langley.

BARTLETT GALLERY, 3358 West First Street, Los Angeles: General exhibition of small paintings by California artists.

BILTMORE SALON, Biltmore Hotel, Los Angeles: Memorial exhibition of paintings by J. Bond Francisco.

BULLOCK'S-WILSHIRE, 3050 Wilshire Boulevard, Los Angeles: Etchings, lithographs, wood-block prints.

CALIFORNIA ART CLUB, Barnsdall Park, 1645 North Vermont Avenue, Los Angeles: Exhibition of works by artist members.

CANNELL & CHAFFIN, 3000 Wilshire Boulevard, Los Angeles: Etchings and objects of art.

ELFERS STUDIOS, 3275 Wilshire Boulevard, Los Angeles: Italian wrought iron. Modern office furniture. Rare Moroccan rugs. Paintings by California artists.

LA GALERITA DEL PASEO, Olvera Street, Los Angeles: Works by American and foreign artists.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street, Los Angeles: General exhibition of paintings and prints by American artists.

LOS ANGELES MUSEUM, Exposition Park, Los Angeles: Annual exhibition by students of the Otis Art Institute, Los Angeles. Paintings by Grace Clements and Arthur Durston. Lithographs by James A. MacNeill Whistler. Water colors by British artists. Exhibition from the Mexican Free Schools. Contemporary Spanish paintings. Primitive and early Renaissance art. Anonymous loan collection of Oriental textiles.

SOUTHWEST MUSEUM, Highland Park, Los Angeles: Permanent exhibition of American Indian arts and crafts. Oriental art. Open every afternoon from 1 to 5, admission free. The Casa Adobe, near the museum, is a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout. Open Wednesday and Sunday afternoons from 2 to 5, admission free.

STENDAHL ART GALLERIES, Ambassador Hotel, Los Angeles: Exhibition of paintings by Edgar Alwin Payne.

DEAN CORNWELL, after three years of preliminary work in his London studio, arrived in Los Angeles last month to complete the twelve murals which he has been commissioned to do for the Los Angeles Central Library. The paintings themselves, in their uncompleted state, are on their way here via the Panama Canal. Four of them are declared to be the largest paintings in the world with the exception of the Sistine Chapel frescoes by Michelangelo. These four main panels are thirty-six feet square. The eight smaller panels are a mere eighteen feet six inches in height. Mr. Cornwell expects to complete his task by February of 1932. In the meantime he has taken a bungalow studio near the Ambassador Hotel, where he will be joined by Mrs. Cornwell and their two children. He has also rented a large scenic studio on Sunset Boulevard, where he will work on the library panels.

MILLS COLLEGE ART GALLERY is to have a new unit added to its building through gift of Mrs. Victorine Harlan Sill of Berkeley in memory of her late husband, Stephen J. Sill. The first spadeful of earth for the project was turned June 13 by Mrs. Sill, an alumna who received her diploma from Mills College fifty years ago. Dr. Aurelia Henry Reinhardt, president of the college, addressed a large gathering of students and friends who attended the ceremonies. The new unit will be used for current art exhibits and to house a collection of marbles already presented to the college by Mrs. Sill.

PALOS VERDES ART GALLERY, Public Library, Palos Verdes Estates, California: Throughout July, exhibition by members of the California Water Color Society. August and September, Print Makers Society of California.



"Meditation," by Claribel H. Gaffney of Los Angeles, California. Winner of second prize (\$300) in the professional group of the Seventh Annual Competition of Small Sculptures in White Soap for the Procter and Gamble prizes. Over 5500 entries from professionals and amateurs throughout the world were included in the exhibition of these sculptures which was held June 2 to 27 at the American-Anderson Galleries, New York City. The sculptures are now on tour of the principal museums and art galleries of the United States.

PALOS VERDES COMMUNITY ARTS ASSOCIATION, Box 37, Palos Verdes Estates, California, was organized and incorporated last month for the purpose of fostering an interest in the educational social and civic conditions of the community and to advance and carry on the study, development and knowledge of painting, etching, drawing, sculpture, woodcarving, architecture, landscape architecture, literature, music, drama and the allied arts. Officers of the association are: Otto J. Stein, president; Julia Tevis Lane, vice-president; Charles H. Cheney, secretary, and W. J. Braunschweiger, treasurer.

HUNTINGTON ART GALLERY, San Marino, California: Eighteenth Century English portraits. Flemish and Italian primitives.

KIEVITS GALLERIES, Hotel Vista del Arroyo, Pasadena: Paintings by American and European artists.

GRACE NICHOLSON GALLERIES, 46 North Los Robles Avenue, Pasadena: Oriental art. Kaehler ceramics; Lalique glass; pewter by Just Andersen; Royal Copenhagen ware.

GEORGE M. MILLARD STUDIOS, 645 Prospect Crescent, Pasadena: Rare books and prints, tapestries, paintings, antique furniture, old silver and other objects of art.

PASADENA ART INSTITUTE, Carmelita Gardens, Pasadena: Will close for the summer on July 15, to reopen October 1.

FINE ARTS GALLERY OF SAN DIEGO, Balboa Park, San Diego: Sixth Annual Exhibition of Southern California Art, continuing to September 8.

SAN FRANCISCO FEDERATION OF ARTS, recently organized, includes representatives of the San Francisco Art Association, San Francisco Society of Women Artists, Northern California Chapter of the American Institute of Architects, San Francisco Musicians' Union, Musical Association of San Francisco, San Francisco Opera Association. Local No. 6 of the American Federation of Musicians, the Roxborough Club and the Book Club of San Francisco. The temporary chairman of the federation is E. Spencer Macky, dean of the faculty of the California School of Fine Arts, San Francisco, and executive director of the San Francisco Art Association.

CALIFORNIA SCHOOL OF FINE ARTS, Chestnut and Jones Streets, San Francisco: The school's faculty list for 1931-32 has been approved by the regents of the University of California with which the school is affiliated. Professors will be Lee Randolph, director of the school, and Spencer Macky, dean of the faculty. Associate professors named are Constance L. Macky, Gertrude P. Albright, Ralph Stackpole, Ray Boynton, Otis Oldfield and Alice B. Chittenden. The list also includes Stanley Wood, Marian

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COMMONWEALTH CLUB OF CALIFORNIA will offer annually one gold and two silver medals to encourage California writers to produce work of the highest merit. This was announced June 11 at a dinner meeting of the club held in San Francisco under the auspices of the club's Art, Letters and Music Section. Judges for the year 1931 will be Dr. Robert Gordon Sproul, president of the University of California; Dr. Rufus B. von KleinSmid, president of the University of Southern California; Dr. Hardin Craig, professor of English at Stanford University; Brother Leo, chancellor of St. Mary's College; Dr. Aurelia H. Reinhardt, president of Mills College; Mrs. Hattie Hecht Sloss of San Francisco, and James A. Johnston, president of the Commonwealth Club.

COURVOISIER'S, 480 Post Street, San Francisco: Sculptures, paintings and etchings by contemporary artists.

PAUL ELDER GALLERY, Post Street, San Francisco: Etchings by N. R. Dunphy and Mary F. Wildman. Water colors by Howard Selden Gile.

GALERIE BEAUX ARTS, 166 Geary Street, San Francisco, after a ten-day "expansion campaign," announced last month the addition of 300 new members, both artist and associate. The movement to expand activities and membership of the gallery was brought to a triumphant close with results far exceeding the fondest hopes of the sponsors, who had not expected to add more than 250 new members at most. Kudos to Noel Sullivan, president; Beatrice Judd Ryan, executive director, and to the board of directors of the Galerie Beaux Arts!

GRUEN STUDIO EXHIBITS, 1800 Broadway, San Francisco: Paintings and prints by California artists.

GUMP GALLERIES, 246 Post Street, San Francisco: Exhibition of rare old Chinese paintings. General exhibition of works by contemporary California artists.

M. H. DE YOUNG MEMORIAL MUSEUM, Golden Gate Park, San Francisco: After a series of unavoidable postponements, the date for the formal opening of the new wing of the museum is now tentatively set for Sunday, July 12.

PALACE OF THE LEGION OF HONOR, Lincoln Park, San Francisco: To July 15, flower paintings from the 17th Century to the present day; prints by George Biddle. To July 31, prints of the "American Scene"; Chinese portraits of the Sung and Ming periods. To August 1, sculptures by Atanas Katchamakoff. To August 3, oils and water colors by Millard Sheets; retrospective exhibit of paintings by Samuel Halpert.

FAULKNER MEMORIAL GALLERY, Public Library, Santa Barbara, will hold during July and August an exhibition of works by artists of Santa Barbara.

THE RENAISSANCE GALLERY, Mesa Road, Santa Barbara, was opened July 1 by Mrs. Mary Smith, wife of the late George Washington Smith, architect, for the exhibition and sale of paintings and objects of art. This month the gallery is showing paintings and sculptures by contemporary artists.

BURNS BOOK SHOP, 126 Santa Monica Boulevard, Santa Monica: Drawings and sculpture by Albert Henry King.

TUESDAY KNIGHTS GALLERIES, 1942 Fourteenth Street, Santa Monica: Landscapes by Helen P. Wolhaupter.

STANFORD ART GALLERY, Stanford University: Paintings by American and European artists.

A FORMIDABLE NAME is that of the Louis Terah Haggin Memorial Galleries-San Joaquin Pioneer-Historical Museum dedicated at Stockton June 14. Not only will this gallery-museum be the cultural background for Stockton and the surrounding country, but it will preserve for future generations the history and treasures of the pioneers of this section of California. Numerous historical relics, reminiscent of the early days, have been given to the museum. Many of these have been in the possession of old California families since they first settled here. Through the active interest of a former Stocktonian, Robert T. McKee, and the generous financial gifts of his wife, Ella Haggin McKee, the gallery-museum was made possible. The McKees are now constantly adding new gifts to the collection of paintings and art objects, valued at several hundreds of thousands of dollars, which they have previously donated. The officers of the gallery-museum are George E. Carts, president; L. A. Mills, secretary, and Harry Noyes Pratt, director.

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LA CONCEPCION . . . PAST AND PRESENT

(Continued from Page 7)

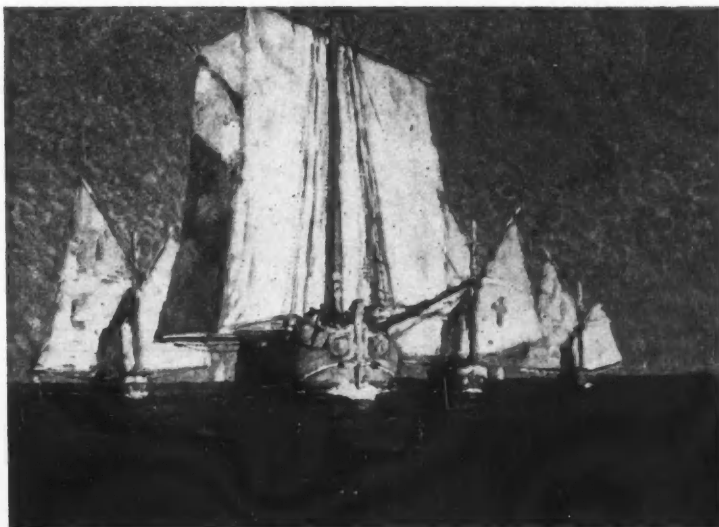
old Spanish ship as that shown in the accompanying photograph. All honor, too, to George E. Herrick of Pasadena, a well-known historical and nautical consultant, who gave able assistance in this interesting "reconstruction."

Asked whether he had worked from an illustration of LA CONCEPCION, Mr. Perret smilingly explained that no ship-pictures or ship-models are known to have existed 'way back in the sixteenth century. "There are, however, drawings of both earlier and later dates which supplied many details," added the artist, "and, by deduction, we were able to fill in those that were lacking."

All the spare moments that could be seized during a period of five years were spent by Mr. Perret in the making of his much-prized ship-model. It looks it. Critics declare it to be one of the finest things of its kind in the country. And, worked into each touch of the tools that made this junior LA CONCEPCION is the desire to keep alive traditions of other days . . . to serve as a reminder of the time when California was but a coast of mystery, when Spain, in her heyday, set forth to conquer, using the history-making little galleon as her trusty messenger.

Well indeed does the present LA CONCEPCION keep faith with the past.—MILDRED MACMORINE.

WITH the season for out-door living fast approaching, interest turns to attractive furnishings for the porch and garden. Living in the open makes possible much informal entertaining, which can be so pleasantly arranged in sun-shaded patio or under wide spreading trees. A round of the shops shows furnishings particularly adapted to such needs and most attractive in design and coloring. They offer many kinds of comfortable and handy furniture pieces, besides glass, china, and linen for the al fresco table. A new swing for the porch, gay toned cushions for chair and lounge, soft toned Mexican glass, which seems made especially for out-of-doors use, together with bright hued linens for the table, will add much to the pleasure of this out-door living.



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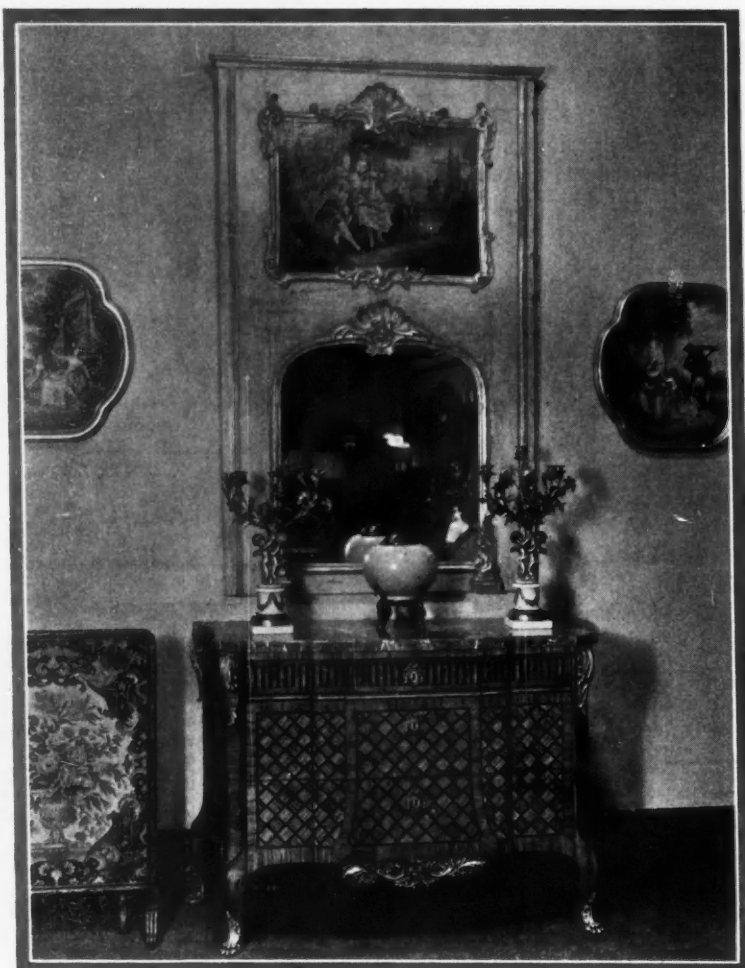
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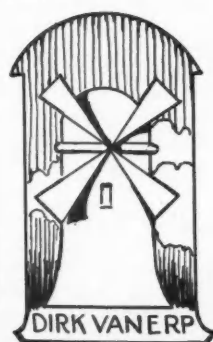
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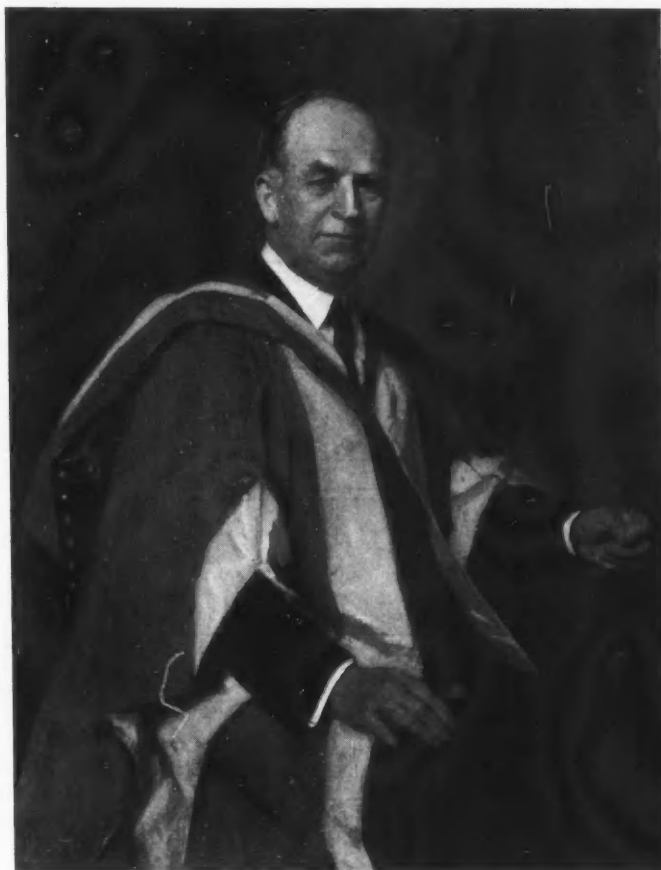


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WILLIAM WALLACE CAMPBELL

THE portrait of Dr. William Wallace Campbell, painted by Seymour Thomas in Pasadena, California, has been finished for some weeks and is hung temporarily in the Library of the University of California at Berkeley.

It was a commission from the Alumni Association of the State University wisely given to this painter of excellent likenesses and superbly rendered in the artist's best style. The glory of the scarlet hood and the gown (Cambridge) of one of Dr. Campbell's numerous honorary degrees, is but a striking incident of the composition: the splendid figure of the man himself is the appeal of the picture. Here we see not only the genial and dignified American, descendant of notable Scotsmen, not only the distinguished astronomer upon whom honor after honor has been conferred, nor merely the President of the National Academy of Sciences or the University president, but the man who against the desire of his own heart for the work of his choice, stepped into the position of president of a great state's great university at a time when those very qualities which the artist has brought out in the portrait were most needed in high places before the youth of this country.

The Alumni Association has, indeed, done more than make a graceful gesture; it has set the graduates of the state themselves before the students and the people as able to recognize greatness when they see it and as active in making it unforgettable by others.

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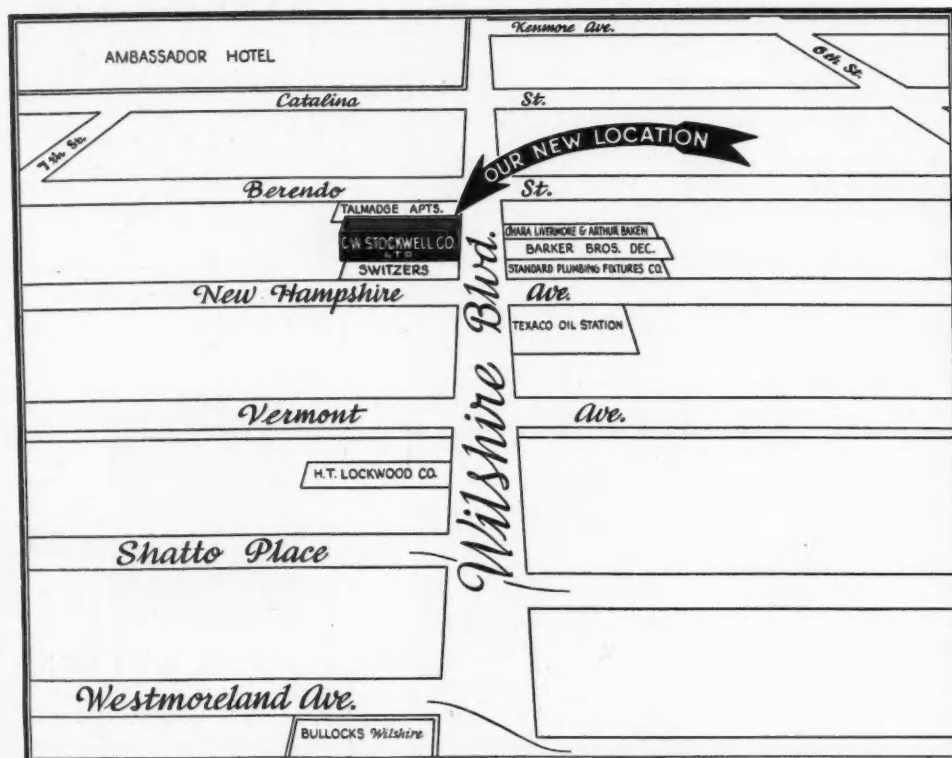
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PUBLISHER'S COMMENTS

WITHOUT architectural design our city would be reduced to log cabins. Without sculptural design we would have no monuments, no ornaments in relief, no coined money. Without pictorial art no mural decorations, no pictures, no illustrations, no illuminated advertisements, no paper money nor postage stamps would be possible. Without decorative design we would have to dispense with rugs? Carpets, wall papers, draperies, and figured dress goods of every kind. Without structural design our furniture would be rustic only, our utensils, coarse baskets, clay bowls, flints and chop sticks; our fixtures a camp fire for cooking and a pine knot for light; our jewelry bright colored seeds, shells and knuckle bones; without costume design we would all be Adams and Eves. In short, without these arts we would be reduced to the crudities of the primitive man.—*Henry Turner Bailey.*

IN a recent bulletin sent out by the American Institute of Steel Construction, Inc., the question was asked "Are we givers or sellers?" Many manufacturers and dealers have probably been asking themselves the same question of late. In the present economic readjustment it is quite natural that there is much giving on the part of firms who must keep up a volume. That such a sacrifice is necessary or helps in the long run is doubtful.

The seller should insist upon his rights. It is his responsibility and inherent right to set the price. There should be a common ground upon which both buyer and seller can meet. The rights of each should be recognized. The seller has a right to a fair profit and the buyer has a right to a fair price commensurate with quality and service. Cut prices invite substitutions, impairments in quality and service and demoralize the whole fabric of successful business.

TO record California's progress, energy and accomplishments would not appear to be a difficult job when you consider the immense strides in every field of endeavor; nevertheless, it is no easy task to select material for this magazine. It is necessary to keep a proper balance of subject matter and give due consideration to every part of the State.

California Arts & Architecture is not a general magazine and we must necessarily keep within the limitations of our editorial policy. We mention this because of late so much excellent material has been submitted to us which is not suitable for publication in this magazine. We are interested in having our readers submit material on architecture and the allied arts and crafts.

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No one ever attempts to place high pressure on a native.

Skirt the shore or climb the mountain roads, enter the little foothill valleys or buy a piece of beachside bluff, but do not sign on the dotted line until you have gotten information from numerous natives or from our Service Department, which is made up of Californians with experience.

We are printing, from time to time, descriptions of certain sections of the coast and countryside laid out by experts so wisely that the call of the wild is not lost in making the place livable and absolutely safe and full of delight for the whole family.

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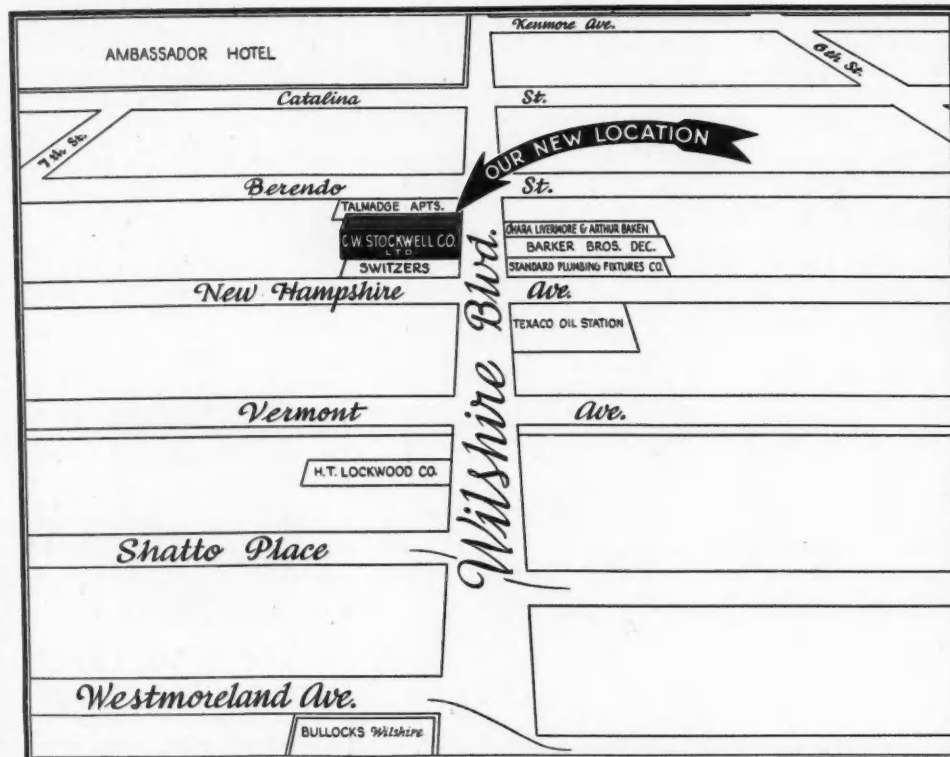
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PUBLISHER'S COMMENTS

WITHOUT architectural design our city would be reduced to log cabins. Without sculptural design we would have no monuments, no ornaments in relief, no coined money. Without pictorial art no mural decorations, no pictures, no illustrations, no illuminated advertisements, no paper money nor postage stamps would be possible. Without decorative design we would have to dispense with rugs? Carpets, wall papers, draperies, and figured dress goods of every kind. Without structural design our furniture would be rustic only, our utensils, coarse baskets, clay bowls, flints and chop sticks; our fixtures a camp fire for cooking and a pine knot for light; our jewelry bright colored seeds, shells and knuckle bones; without costume design we would all be Adams and Eves. In short, without these arts we would be reduced to the crudities of the primitive man.—*Henry Turner Bailey.*

IN a recent bulletin sent out by the American Institute of Steel Construction, Inc., the question was asked "Are we givers or sellers?" Many manufacturers and dealers have probably been asking themselves the same question of late. In the present economic readjustment it is quite natural that there is much giving on the part of firms who must keep up a volume. That such a sacrifice is necessary or helps in the long run is doubtful.

The seller should insist upon his rights. It is his responsibility and inherent right to set the price. There should be a common ground upon which both buyer and seller can meet. The rights of each should be recognized. The seller has a right to a fair profit and the buyer has a right to a fair price commensurate with quality and service. Cut prices invite substitutions, impairments in quality and service and demoralize the whole fabric of successful business.

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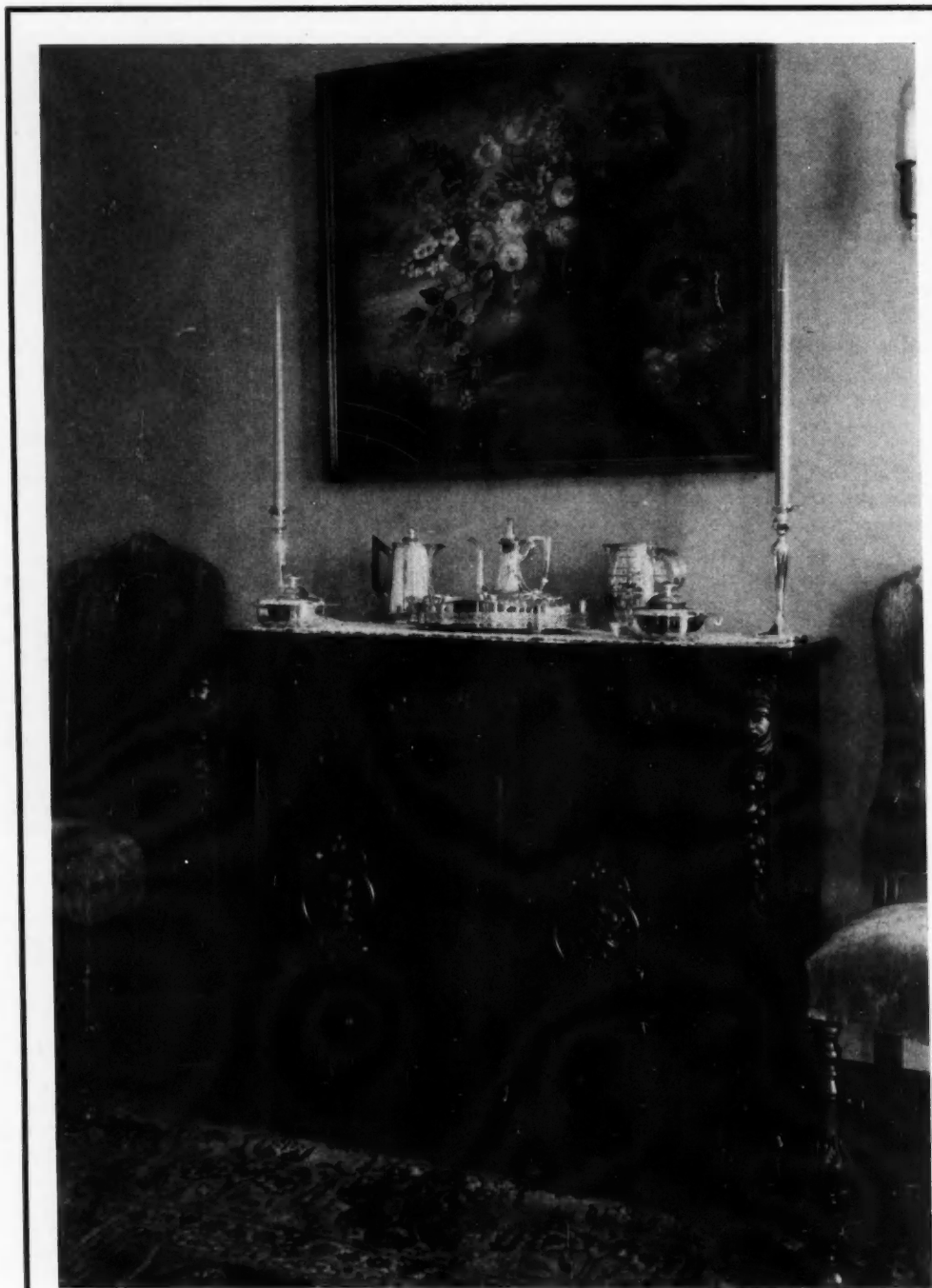
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EDITOR'S NOTE BOOK

THE only class of buildings in which there is any immediate prospect of shortage, is that of the small house.

Hitherto, these have been built chiefly in job lots, by real estate interests or by speculative builders—"jerry-builders." The services of architects were considered too costly, the costs of "made-to-order" plans too much greater in execution than those of "ready-made" products. Nor could the architects afford to devote the necessary time of themselves and their organizations, for the small commissions possible.

Times have changed. With a problem facing us as to how the production of small houses may be made of benefit to both the public and industry, architects may well consider this field.

As to permanent values, there is, of course, no question as to the superiority of the buildings planned and supervised by first-rate talent. There is argument for the standardized, "stock" house, which can doubtless be erected far more cheaply and quickly; but human nature, or, at least, American nature, will hold its value down to a minimum, to be used only as tenements for the poor.

Banks, building and loan companies, are learning by unpleasant experience today that the jerry-built house is a drug on the market. Its appearance is obsolete, its physical condition run down; its resale value negligible.

How, then, are we to improve conditions, make it possible to have the bulk of production well designed and well built?

This is beginning to seem more feasible. Plans are contemplated for residential development companies, large and well-financed, to utilize the best available planning talent, spreading its overhead cost over large numbers of buildings.

And for the house that is in the upper class of costs, say from five to ten or twelve thousand dollars, the cost of competent plan service is gradually becoming recognized as not only desirable, but well nigh essential, and is amply covered by the larger loans granted. It is considered insurance.

From the planners' point of view, this business will be more remunerative. Many of the younger architects will be able to handle this work, in larger quantities, with fairly adequate recompense. And there are signs that more efficient conduct of larger offices is being brought about, by which the smaller work (again, in larger quantities) may be turned out with some small margin of profit, in the intervals between larger jobs.

As to the satisfaction to be gained by the individual home owner, the benefit to the community in general, such results as are shown in this issue of California Arts & Architecture are very convincing. When a competent architect really gives his attention to a problem of small house design, the public discovers that neither money nor size are required to produce good architecture.

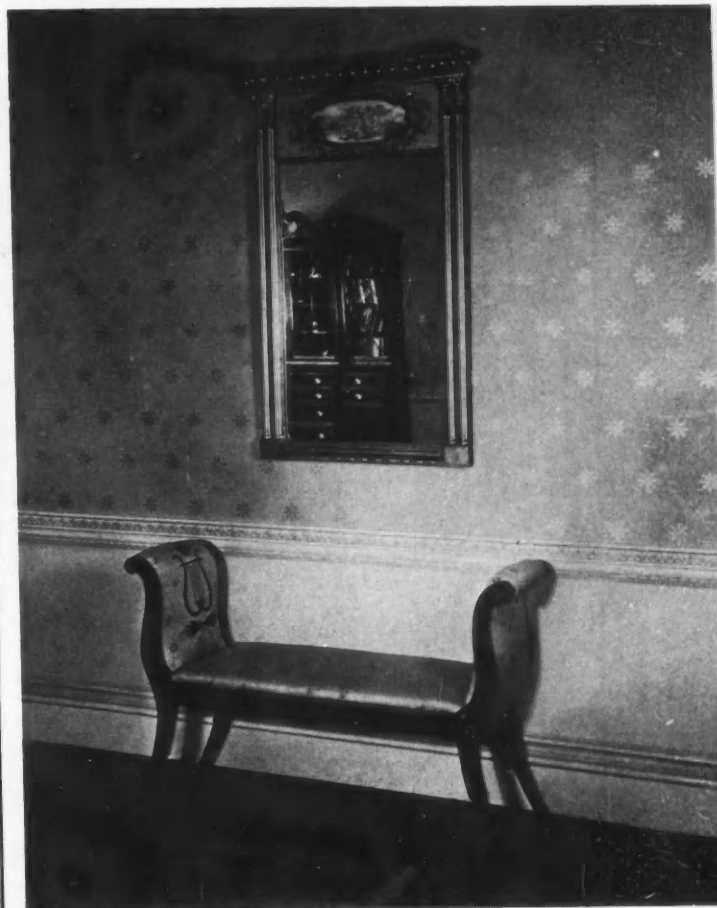
ONE of the houses shown in this issue of California Arts & Architecture was prize winner in the latest National Competition for the best recent residential architecture.

The significant fact about the results of this competition is that ten out of the sixteen awards were to California architects; and that this is only cumulative evidence that the best work of this character in the entire country is being done in this state. Our only regret is that space and previous plans prevented use of all these awards.

But the burning question that arises, is this: why do we not make greater use of the proved talent in our midst?

Instead of these brilliant young architects designing the comparatively small number of buildings on which they are now engaged, they should be entrusted with all the commissions that they can possibly handle; and others in the profession, who show promise, should have a chance to develop their creative powers.

There are still entirely too many buildings being executed by men outside the ranks of the profession, men who are untrained, incompetent, unimaginative, who produce, at best, uninspired copies and adaptations of others' original designs. Architecture in California should not be on a competitive price basis.



This interesting Empire looking-glass, circa 1810, is featured by a motif painted directly on the glass. The window seat is an exact reproduction of a famous Duncan Phyfe original. Both are by Sloane.

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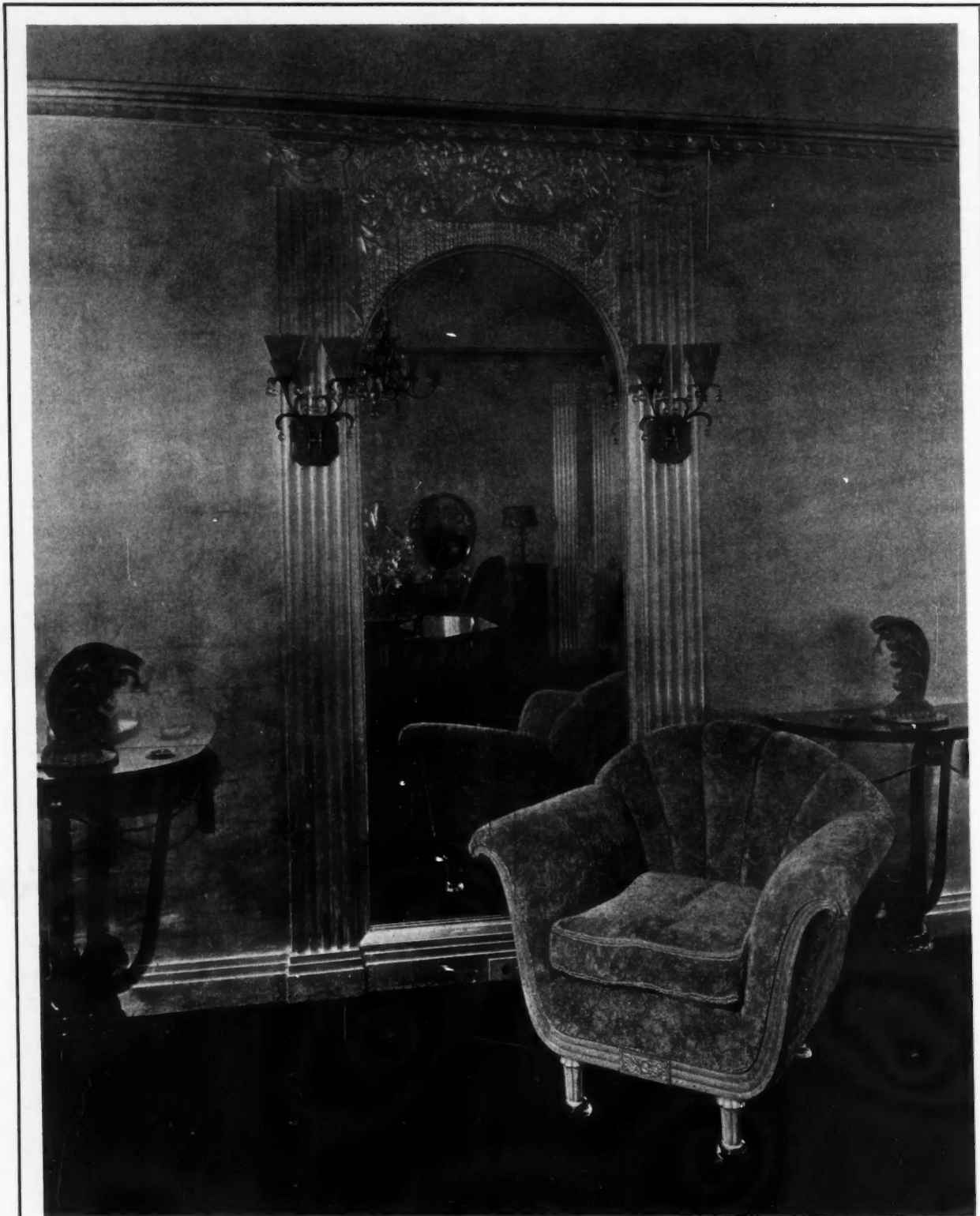
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JULY, 1931

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Yosemite in Spring. From a Painting by Benjamin C. Brown.

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Photograph by William M. Clarke

WHERE TIME STANDS STILL

The alluring spell of the Italian cortile is matched in this California patio; in the home of Harold Lloyd at Beverly Hills, designed by Webber, Staunton and Spaulding, A.I.A.



The patio of the old Alhambra palace in Seville demonstrates that the Moors followed the custom of living in and about a courtyard, which prevails around the Mediterranean and many other semi-tropic regions.

THE PATIO IS LOGICAL FOR CALIFORNIA

Old World Regions With a Similar Climate Show Us

How to Use It to Advantage

By SUMNER M. SPAULDING, A.I.A.

FOR centuries the courtyard has played an important part in the planning of houses in all countries whose climatic conditions are similar to those of southern California. In Mexico, Spain, Italy, Greece, Turkey, Persia and even in southern China the main activities of family life are centered around the interior courtyard.

The climate in southern California is

obviously comparable with the warmer countries of the South, but the courtyard has never become an integral part of our houses. The reason for this is because most of us are from Anglo Saxon stock and we adhere rather closely to the customs of the race. When we travel in the tropics or warmer climates we are delighted with the life as we see it in the cortile of Italy or patio of Spain, but upon our return to the more rigorous climates we naturally return to our previous customs of living. This is not only natural but logical, for the patio would be quite unpleasant filled with many feet of snow. However, it has not occurred to most of us, that southern California is really a semi-tropical climate, and when we migrate here from the East or middle West we bring along our cold climate customs. In fact, we feel that we are becoming very well adapted to this climate when we paint our houses white and use a tile roof. Those of us who are more extreme fix cozy sitting places in the exterior angles of our houses, and call them patios. This custom has become so prevalent that a loggia, a terrace, in many cases a small garden, have become known as patios. In the true sense of the word this is not correct, for the cortile or patio is a much more integral part of the tropical house. It is literally a room without roof, as completely surrounded by four walls of the building, as the drawing room or dining room. Quoting Mr. Henry Albert Phillips, who has recently written a delightful book

on Spain, "The patio is the living core, a glowing center of life and beauty, of intimacy and emotion, a place of sunny warmth or cooling shade, of potted flowers and fountains, of heart and soul."

Until the patio in its original form comes into universal usage in California, we cannot receive the greatest good from
(Continued on Page 50)

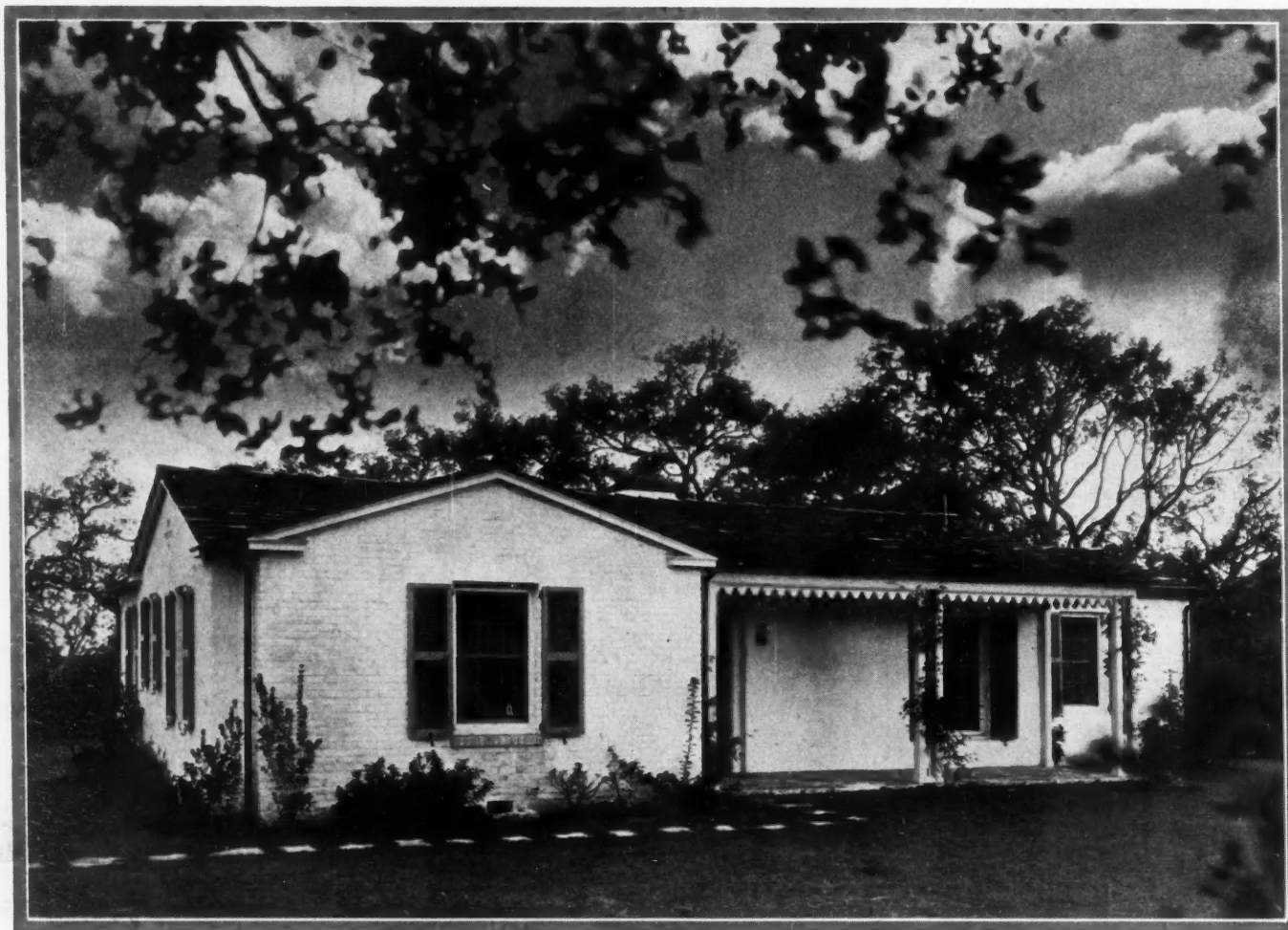


An open archway leads into the central patio of "Cigliano," an early Renaissance Tuscan villa now belonging to the Marchese Lodovico Antinori.

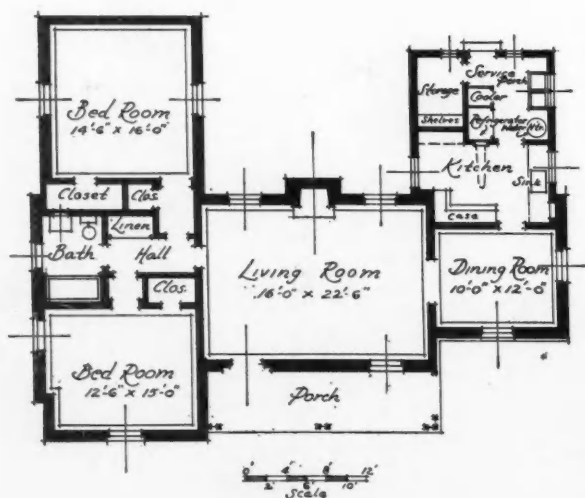


The charmingly simple Fifteenth Century cortile of the Villa Curonia, near Florence; now the European home of an American architect.

SEVERAL SMALL CALIFORNIA COTTAGES



Photographs by George Haight



For this cottage on the estate of Mr. William R. Dickinson at Santa Barbara, Reginald D. Johnson, F.A.I.A., received the 1930 Gold Medal offered by Better Homes in America. "It was felt that this exhibit was of an architectural character that readily lent itself to a wide geographical application; that it was extremely simple in character, charming in detail, an excellent piece of design and in harmony with a most fortunate setting." (From Report of the Jury.)

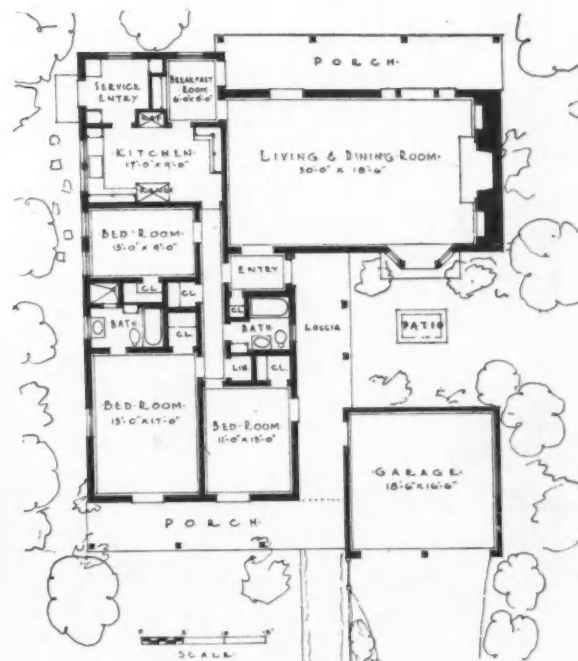
Little need be added to the report of the Jury, composed of such eminent architects as Frederick Ackerman of New York, George Howe of Philadelphia. This national educational organization, of which Pres. Hoover is Honorary Chairman, Sec. Wilbur the President, offers similar awards for 1931 for photographs and plans of houses up to 2400 cubic feet for story and story-and-a-half types, 2600 cubic feet for the two story class. The closing date is December 1, 1931.



WITH THE ESSENCE OF GOOD ARCHITECTURE



The residence of Mrs. K. W. Gibbs, at Pasadena, was designed by H. Roy Kelley, A.I.A., to meet various specific requirements, some of which may be seen clearly from plan and picture. In this warm climate, an unusual proportion of porch space is desirable; outdoor living should be sheltered from public view; a large and airy living room is essential. Picket fence, planting, add much to the quiet charm of this small but distinctive dwelling.

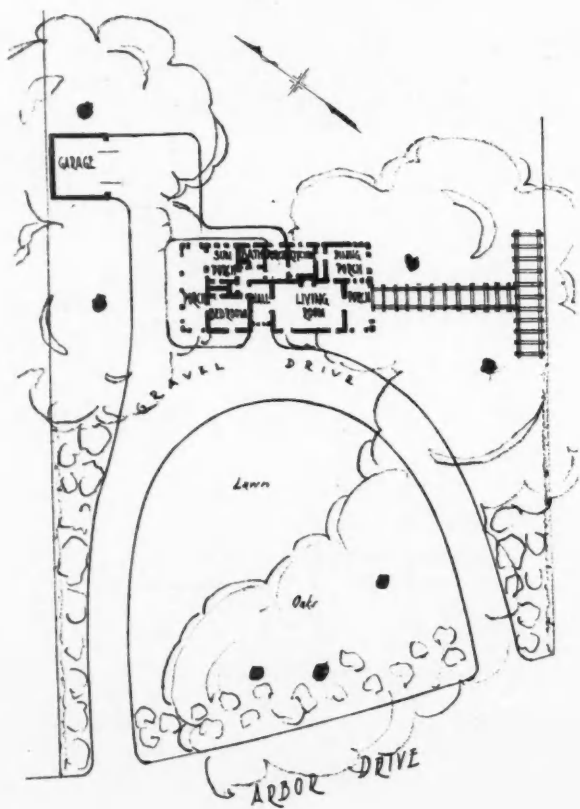


By a quite allowable expedient, garage doors are treated with glass lights, blinds, to simulate and balance the French windows opening on the front porch.

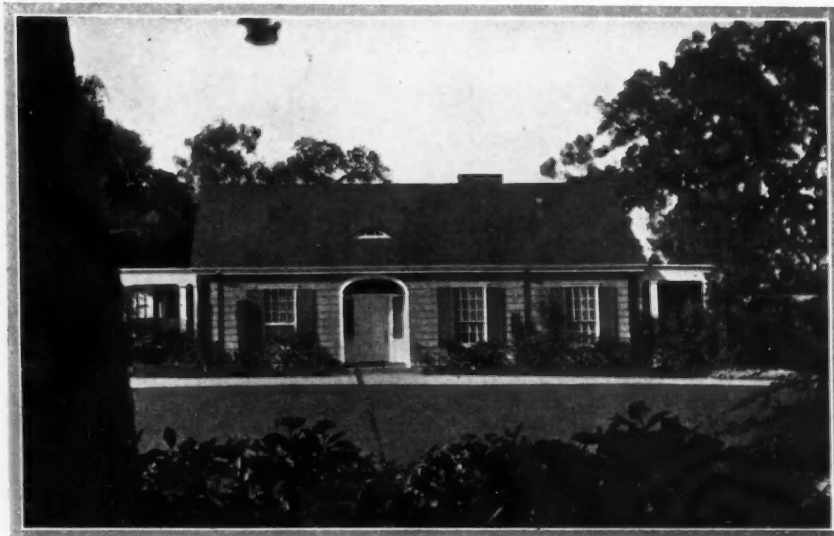


THE HOME OF
MR. AND MRS. RAYMOND PERRY
MENLO PARK, CALIFORNIA

Mr. Henry H. Gutterson, A.I.A., has designed the long, horizontal lines of the house to suit the level lawn, to be framed by the splendid oaks; the owners have wisely confined planting to the borders where a profusion of flowers runs riot. In scale and proportion, in its refinement of detail, in its effortless distinction, this little house is a worthy continuation of the best American traditions.



The plan does not show the extensive gardens beside and behind the house.



A HOME IN THE HILLS

The Residence of
Mr. and Mrs.

W. Sherman Hewson
at Altadena, California

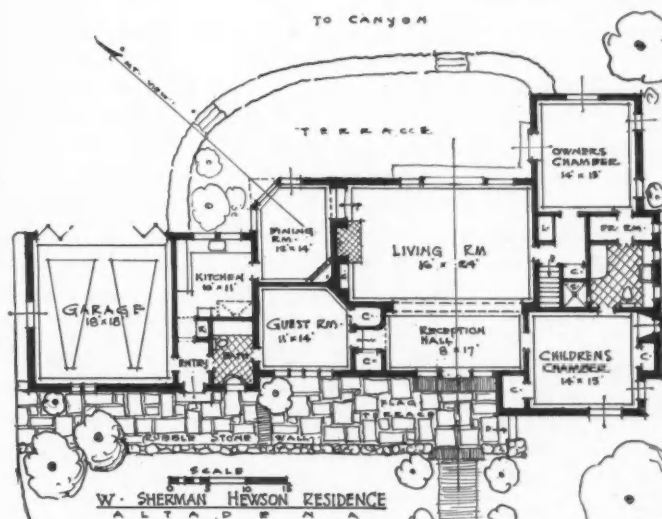
Taking full advantage of its strategic site, Albert J. Schroeder, architect, designed this home both to see and to be seen; its sturdy masses of roof, gables, chimneys, are eminently suited to the site, will be even more effective in a few years when it emerges from a frame of trees and vines.



Photographs by George Haight



A view of the entrance terrace shows that the paved terrace (indicated on plan) has been changed to flagstones and grass; a softening touch. Low stone walls, access to service entry, are retained.



An unusually spacious effect, both inviting and practical, is obtained by the combination of living room and hall; especially suitable for a countryside home.



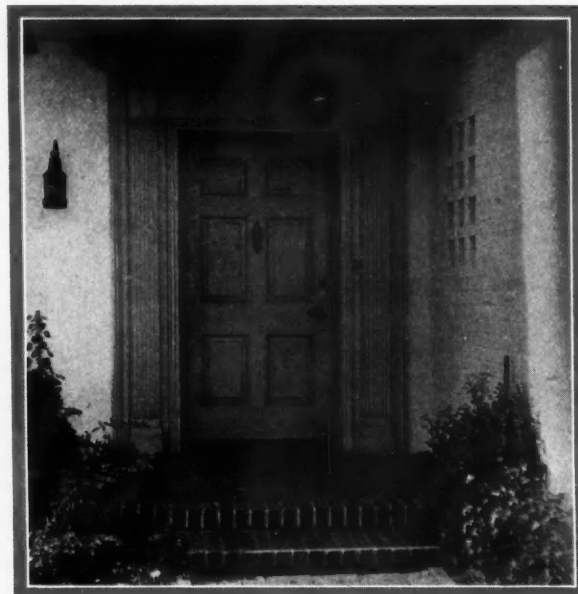
CLIENT AND ARCHITECT

*They Must Cooperate to Produce
a Successful House*

By H. ROY KELLEY, A.I.A.

Colonial detail on the
entrance to a house
in San Marino.

Photographs by Clyde Stoughton



IT IS the desire of every man and woman to have an attractive home that will contribute to the comfort and happiness of home life. It is the aim of every good architect specializing in residence work not only to make every house he designs an attractive one but to make it so adapted to the desires and needs of his clients that they will be thoroughly pleased with the results obtained. Such results can not be obtained, however, where there is not an established basis of co-operation, confidence and harmony between client and architect.

We may well say that the home is the backbone of our civilization. The influences of good home environment are more far-reaching than one can measure. The love of home-owning and home-building con-

tributes perhaps more to the development, well-being and happiness of our citizens than anything else to which we can point.

A study of early American home building is a very interesting index to our early development. The first colonists of New England and Virginia had to put up a brave fight for life itself. They at first had to be content with the crudest of structures. Being pioneers in a new country where they were struggling for their very existence, they had to fashion their houses from the natural products of their new surroundings. Forests had to be cut to clear their lands for agricultural use, and out of this timber they hewed by hand, materials with which to build their homes.

From that day to this there has been a growing tendency on the part of Americans to strive for homes of character. One difficulty in the way of more rapid progress along this line has been the lack of general knowledge and appreciation of what constitutes good residence architecture. Our general courses in schools and colleges have not treated the subject. Although culture in other directions has advanced, the matter of good taste in home building and furnishing has been sadly neglected.

If the only purpose of a house were to provide

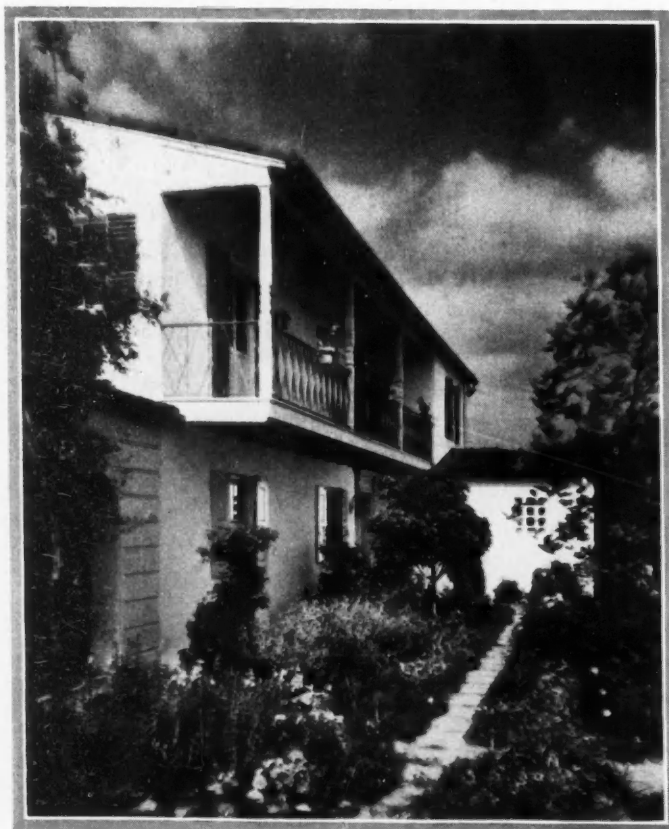
a weather-tight shelter for as little money as possible, there would probably be no need for an architect and the building of houses would be purely a matter of construction. On the other hand, if such were the case we would be advanced little beyond the barbaric age. The development of our civilization has caused us to differentiate between "house" and "home." And the buildings that man has left behind him are the most accurate index we have to civilization in different ages.

And so, coming down to our present highly developed civilization, decent living really demands that a man's home should be not only a shelter from the weather, but a pleasant place in which to live. A pleasant place to live in means that it must be such from both the practical side and the aesthetic side.

A successful home is the result of a good client, a good architect, and thorough co-operation between them. Proper co-operation between client and architect is founded on a basis of confidence. The architect must have his clients' full confidence at the outset and should keep it right through to the end.

We hear a lot about the trials and troubles, the worries and difficulties confronted in building a new house. None of these difficulties ever exist, nor can they exist, when a client selects the right architect, imposes a full measure of confidence in him, and gives him thorough co-operation and enough freedom to render efficient service. The architect selected must be, in turn, thoroughly qualified by training and ability to serve and protect his client's interests to the fullest extent.

To the architect I would say, "Be sure you have the client's full confidence. Then design the house around the client. Study your client. Study the site. Determine in detail what the needs and desires of your client are. Make a thorough study of all



A California-American house in San Marino, designed by H. Roy Kelley, A.I.A.



The wide, low bay in a Beverly Hills home brings the garden into the room. H. Roy Kelley, architect.

dation and basis of the entire building project, both in planning and in design. Such preliminary sketches should not be prepared without a thorough study of conditions and a complete understanding of requirements, and then after a great deal of thought and study to arrive at a scheme that will best fulfill the needs of the project. The completed building can be no better than the idea it is based on.

The architect's preliminary sketches are the means whereby he records the requirements

sketches and help the client interpret them, assisting in arranging the furniture, and helping to visualize living in the house. If this is done, a lot of time may be spent on preliminary sketches, but as a rule very few changes will be necessary in working drawings, or in the house during construction.

If, before the architect starts his sketches, the client has given him a complete word picture of desires and requirements, this will form a program to guide him in his design of the home. The average woman can convey her thoughts more clearly with words than by making drawings or diagrams, and her written information is less apt to cause the architect to go astray and produce a plan that may not be the best solution of the problem.

She should make a written record of her requirements in detail, giving a general idea of the type and character of home desired, the number of rooms, some idea of the relative size of rooms, and the desired relation of rooms. She should list each room, with complete information as to its exact use and her wishes with regard to it. If she has furniture she intends to use in it or a particular type of furniture in mind for it, such information should be recorded. The architect should be given complete information as to all furniture and equipment the client may wish to use in the new home, so that he may give proper consideration to it in making his plans. He may, of course, wish that he could assign some of it to the attic or basement; but at least he should know about it.

conditions that enter into the problem. Never accept a commission that will not permit you to give a full measure of service and enable you to get the very best results possible."

To the client I would say, "Exercise care in the selection of your architect. Do not select one you do not feel absolute confidence in. Make your wishes clear to him. Give him a complete word-picture of your requirements. Give him a definite idea of your home life and living needs, enable him to understand your exact requirements; paint for him a word-picture of the character and quality of home you wish him to develop, and the background of environment you wish to attain. Give him such definite and detailed information as may enable him to co-ordinate and harmonize your ideas into a home that will fulfill your exact needs and contribute to your happiness, comfort and convenience."

Very often a client has been unfortunate in the selection of the wrong architect because of sketches he has submitted in quest for the work, or because the client has requested such sketches. To arrive at the proper selection of an architect a client should thoroughly investigate the architect's professional standing and ascertain the architect's ability to give satisfactory service on all phases of work that enter into the planning and construction of a home. This can not be determined by any sketches the architect may submit.

But the making of preliminary sketches is one of the most important features of architectural service, as they are the foun-

of his client in graphic form to be reviewed by the client and then interpolated into working drawings and construction details which form the working instruments for the construction of the building. The plan and arrangement of elements, as well as the design and character of the building, are established by these preliminary sketches. They should never be made until the architect is thoroughly conversant with the conditions and requirements governing them. The architect should be very sure at the start to determine exactly what the client is aiming for, and he should exercise the greatest care in seeing that the client understands every detail and feature of his plans. He should never go ahead with working drawings until the client has thoroughly studied the preliminary sketches and understands every detail of arrangement and design. He should explain the

Mr. Kelly planned the entrance of this Palos Verdes house between two sentinel eucalyptus trees.



The client should also give the architect complete information as to the composition of her family, a picture of their home life, their avocations, means of recreation, hobbies, pursuits of pleasure, manner of entertaining, desires as to entertaining facilities, and all other such information which will enable the architect to get a clear understanding of factors highly important in arriving at a successful solution of that particular project. Clients are often diffident in giving this information, or fail to recognize the importance of it. The more detailed the information and the more complete the program from which the architect works, the more satisfactorily will the architect attain, in the finished home, the proper background for the home life of that family.

When the architect realizes the character of his clients and has a clear conception of their needs, he can not only work to better advantage, but he can develop a home that will contribute to the pleasure of its owners and be a source of pleasure to all who visit it. When clients sense that the architect has a thorough understanding of his problem, they should be very careful not to place obstacles in his way, but should allow him the necessary freedom to exercise his ability and experience in producing a home both practical and beautiful; and they should impose in him the confidence that will prompt him to suggest features that will contribute to the convenience and character of the home.

I have stated that a successful home is the result of co-operation between client and architect. It is really more than this. It means co-operation also with the builder, landscape architect and interior decorator.

The plans an architect prepares are merely instruments of work from which to build. The quality and character of the completed building are dependent upon the experience and ability of those entrusted to execute the work and interpret the architect's plans and directions. The owner can not hope to get good results where inferior

When a client desires a patio for his hillside home in Palos Verdes, Mr. Kelley obtained it by building a high retaining wall.

builders or workmen are employed. It is part of the architect's business to be familiar with the qualifications of builders. The owner should take advantage of this by accepting the architect's recommendations with regard to the selection of a builder, and not jeopardize her own interests or handicap the architect by selecting a builder incapable of properly executing the work planned by the architect.

When an architect designs a home he sees it as a completed whole. He regards it not merely as a combination of building materials, but as a finished home. He visualizes it in its setting of proper landscaping and with furnishings and equipment in harmony with the character of the home. Many a fine home has lost out in these finishing touches, which are in the last analysis just as important as the building itself—in an aesthetic sense, more so. They are the clothes of the house—the architecture is merely the body. For, after all, the inside of the house is merely a background for appropriate furnishings, and the outside is but a background for proper planting.

It is sometimes difficult to understand why clients will entrust to the architect the major part of their project—the design and construction of their home—and then lose sight of the fact that one of the most im-



portant functions the architect can perform for them is in helping them get the finishing touches which are so all-important and contribute to the character that really makes a liveable home.

By this I do not mean that the client should not select her own furnishings or scheme of landscaping, nor do I mean she should not have an interior decorator or a landscape architect. It is all important that she should. What I do mean to convey is that inasmuch as the architect has a thorough understanding of all the conditions governing the house and has by virtue of his continued study of it been enabled to visualize it in its entirety, he is therefore in an excellent position to help in the selection of decorator and landscape architect and help in the co-ordination of their work with his, so that the completed result will be harmoniously related to the architectural character of the building itself. Or, if the owner chooses to select her own furnishings without the aid of an interior decorator, the architect can be of very valuable assistance in helping her make decisions or selections where she may be in doubt.

I have tried to point out a few of the things which make for harmonious relations between client and architect and result in a successful home. I can not too strongly stress the importance of a basis of confidence as the proper foundation for these harmonious relations.

If the architect earnestly and honestly strives to serve the client in producing an attractive home in keeping with the client's wishes, and if the client endeavors to give him a full measure of co-operation in this, both the relations and the results will be most pleasant and gratifying.



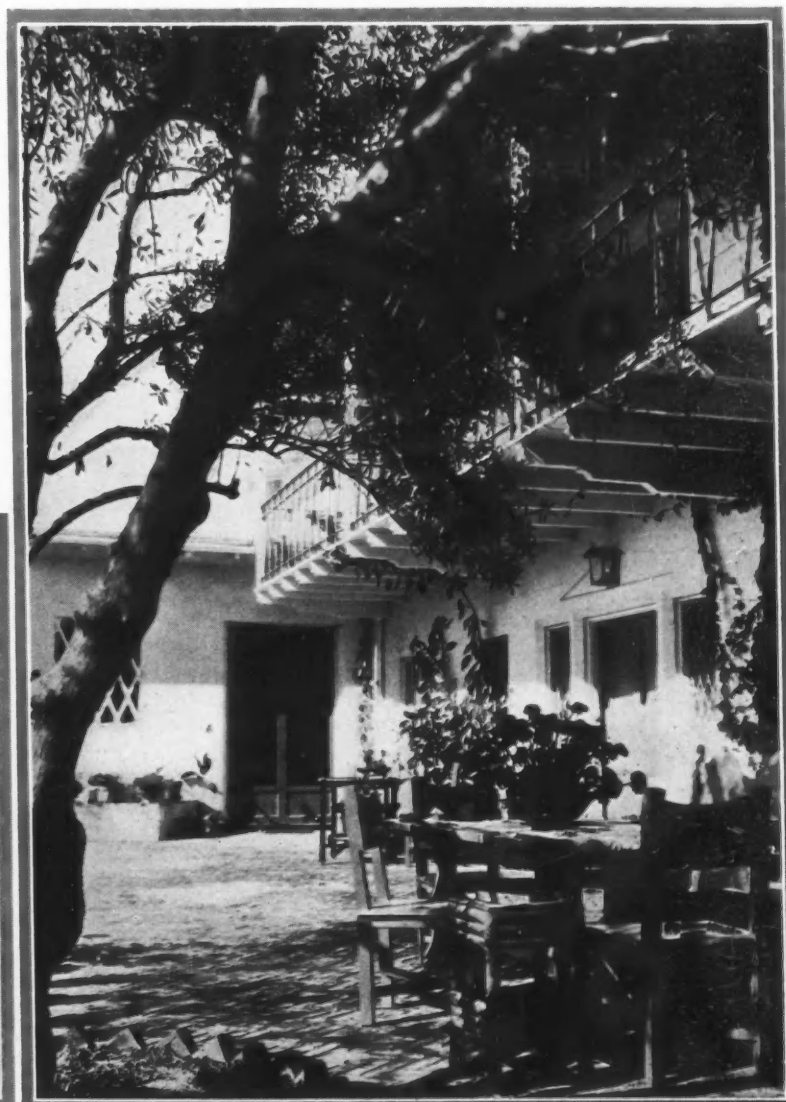
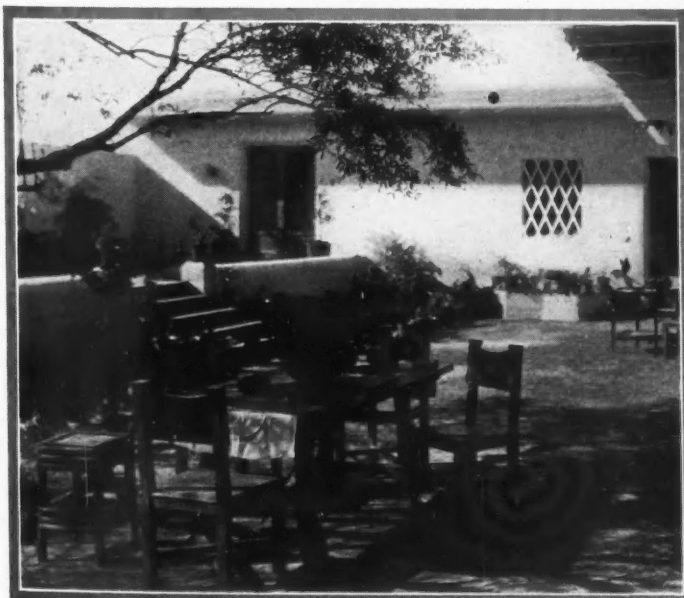
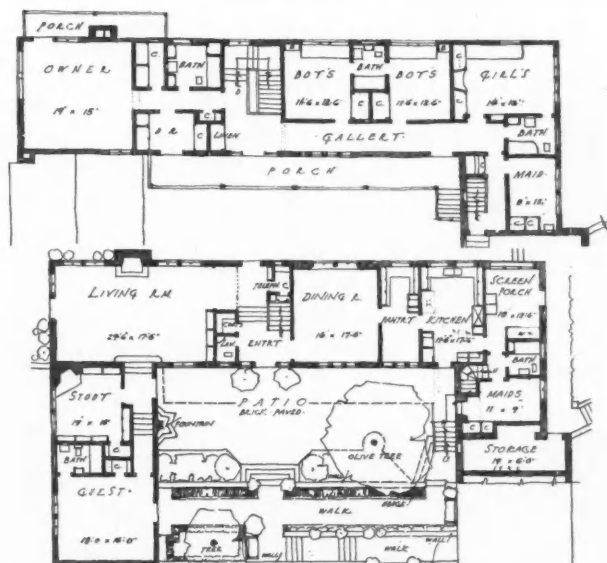
To enjoy all possible views over land and sea, Mr. Kelley provided for this Palos Verdes home windows, balconies, terraces; it suits its site.

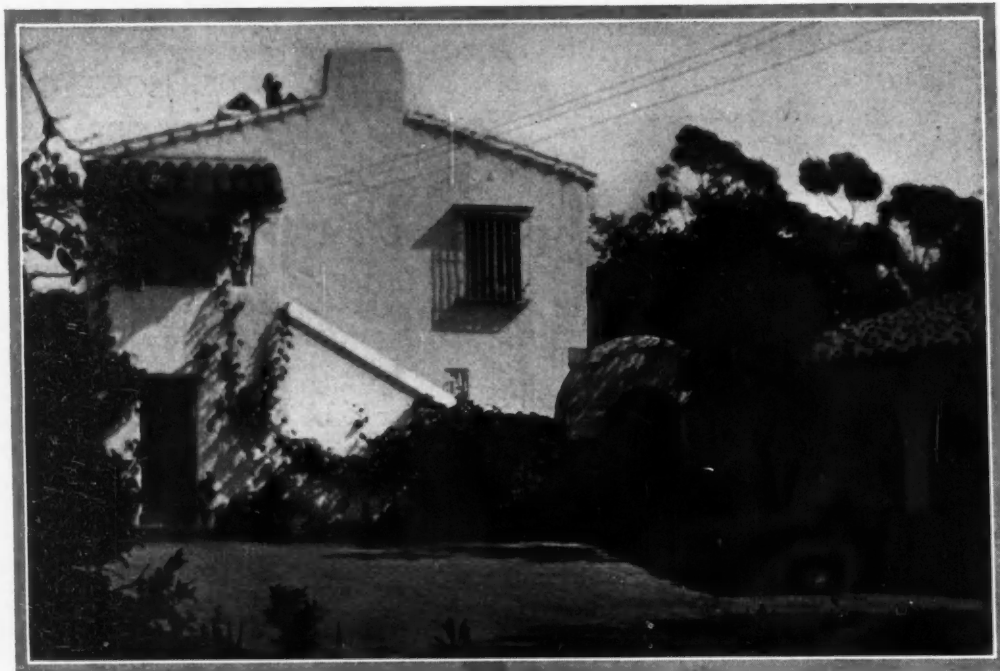


A PATIO HOME ON A HILLSIDE

The Residence of
Mr. and Mrs. O. E. Field
at Palos Verdes Estates

Having on one side a sea view—with exposure to wind—and on the other a rising hill, the house was planned by W. L. Risley, A.I.A., with banked terraces, wings, a long upper balcony, to provide a sheltered, delightful outdoors living space. Accessible from all sides, here is a patio that is clearly used and enjoyed



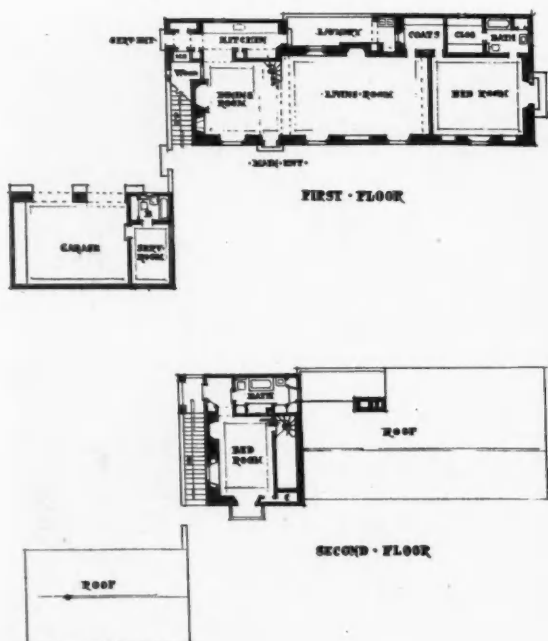


Photographs by Fred R. Dapprich

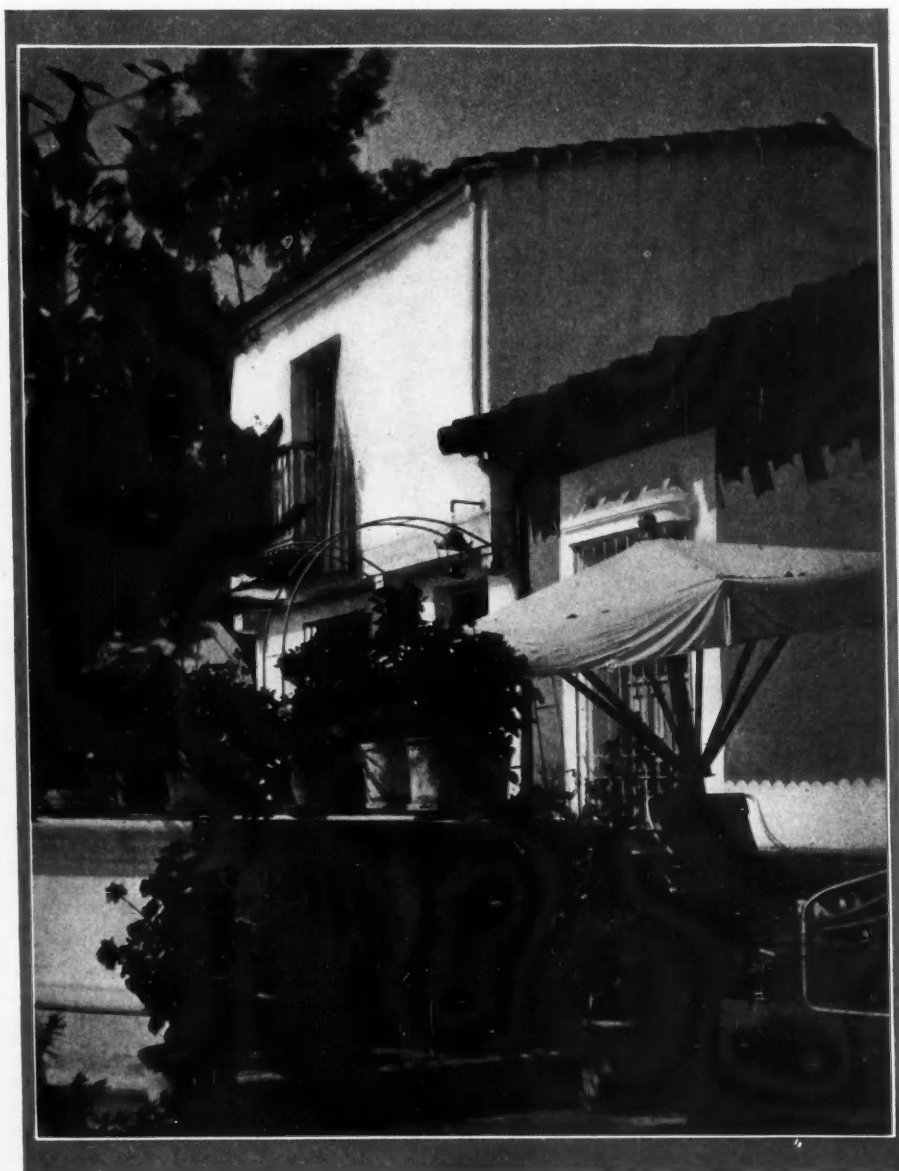
"CLAVELITOS"

The home of
Lutah Maria Riggs, Architect,
in Santa Barbara

Miss Riggs (who, as assistant to the late great George Washington Smith, is continuing his unfinished work) designed for herself a long "box" of a house and succeeded in making it artistic, picturesque, sturdily architectural. The forecourt leads to the garage, the service door, and through a gate to the main entrance and the stairway to upper story.

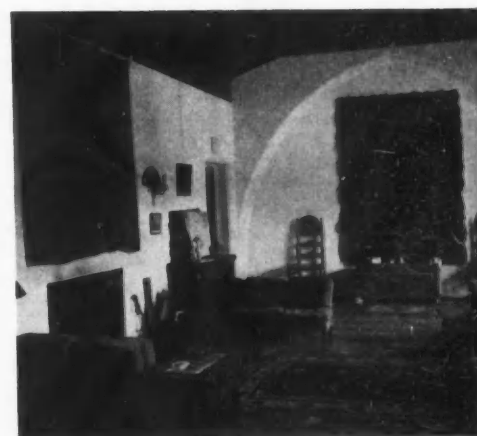


A large and lovely garden is shielded by garage and front wall whose gate is a solid, paneled wood door; extends along the series of rooms; is partly brick-paved, partly in beds for flowers, trees, shrubs.



Beside the spiral stairs, of solid wood blocks, in Miss Riggs' dining room, heavy curtains can be drawn to separate it from the lofty living room; together, the rooms give a splendid sense of space, have a sufficient variety of treatment and furnishing.

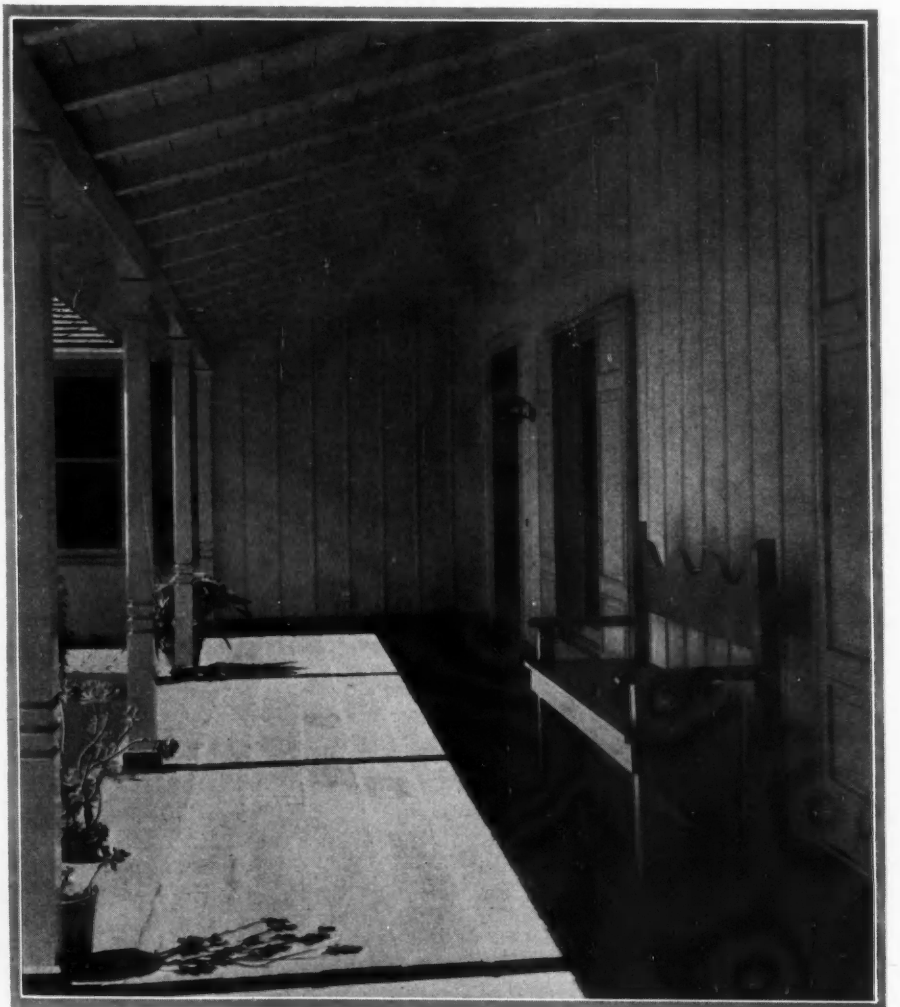
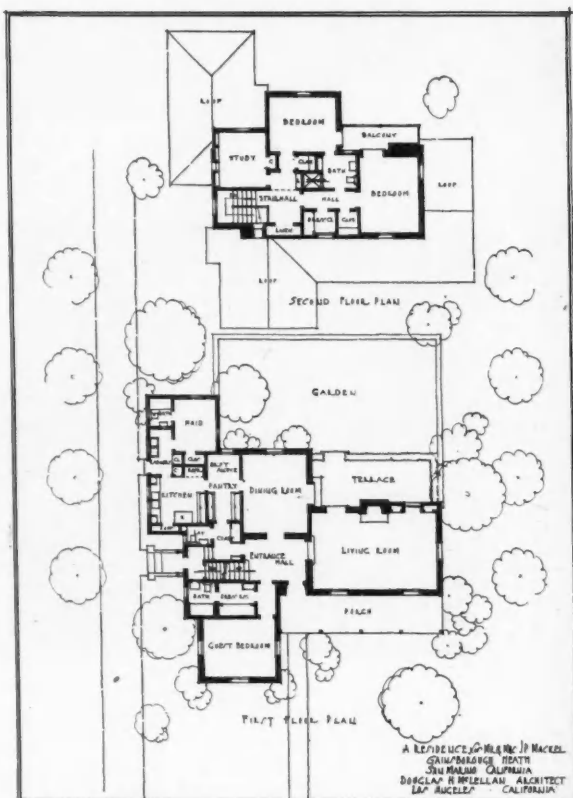
A star-pattern red tile floor, waxed to a soft luster, extends throughout both rooms; white stucco walls continue around; the wooden ceilings are in the same weathered tone. The dining alcove is treated with the naivete of the Spanish peasant farmhouse; the ensemble has unmistakably the atmosphere of an artist's studio—but not the barn-like air of the Vie du Boheme.



At the far end of the living room, a door leads to a large closet, which can be used as a kitchenette connected with the room beyond; making that a separate apartment.



Residence of
Mr. and Mrs. J. P. Mackel
San Marino, California
✓
Douglas McLellan, architect.



A SMALL BUT CHARMING HOUSE



Photographs by George Haight

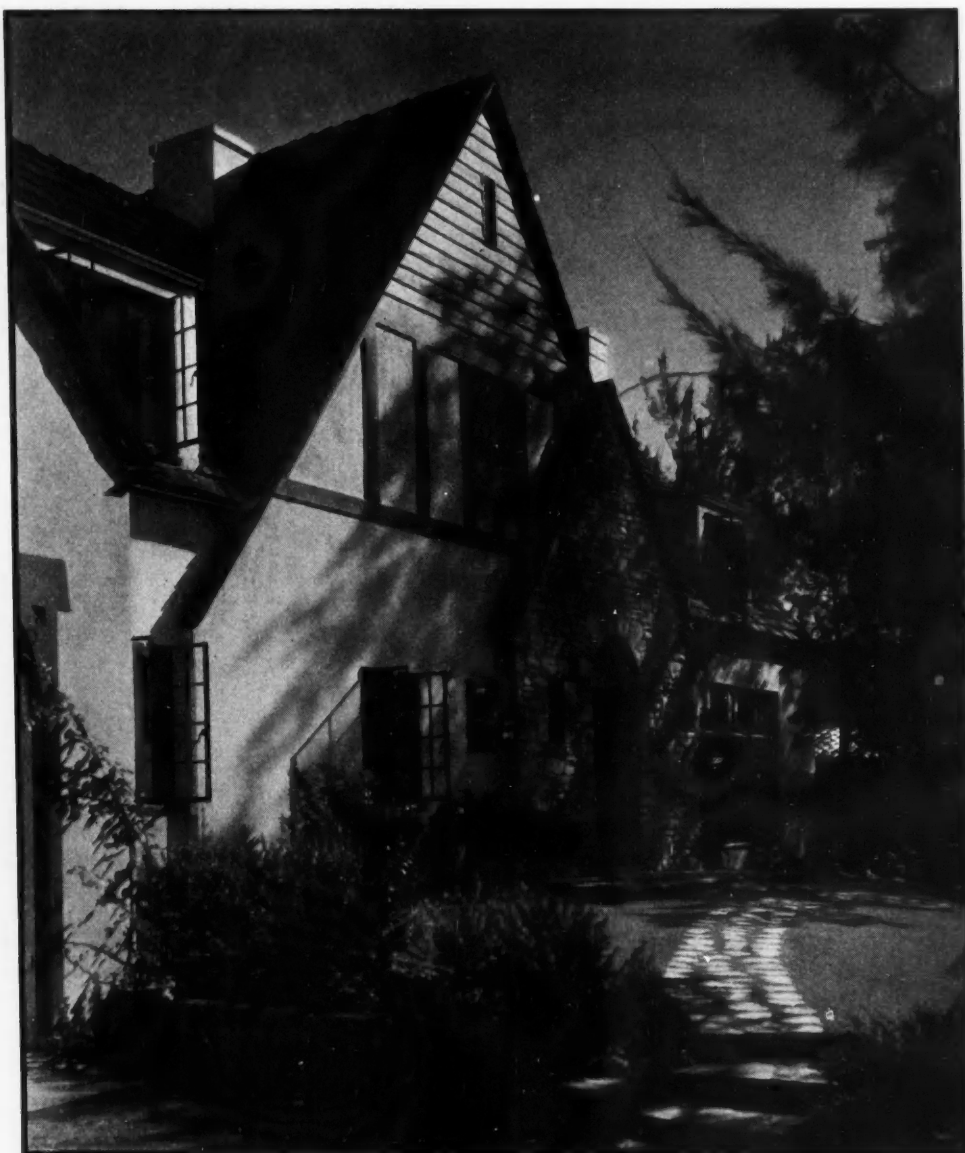


The treatment of porch walls and ceiling in white painted wood, blends pleasantly with the white stucco of the house, its green shutters, brown roof. Storm doors would seem to be a touch of New England unsuited to the warm west; but their slats provide a cool circulation of air, shut out the glare of a hot sun. Vertical wood paneling, painted white, is an ideal background for the color of curtains, furnishings, flowers. Simple as the house is, it expresses a sense of gracious refinement.

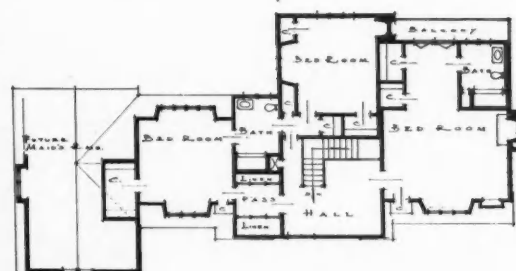
IN CALIFORNIAN - AMERICAN SPIRIT

Residence of
Mr. and Mrs. Wm. J. Schmidt
Pasadena, California
Breo Freeman, architect.

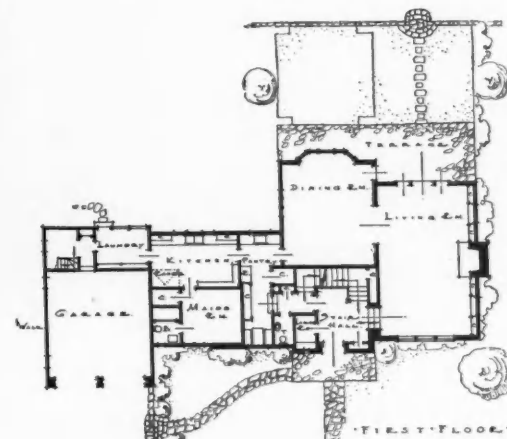
A pleasant informality characterizes the treatment of Mr. Schmidt's house, both in the relations of roofs and gables and in the combination of stone, stucco, wood. Adapting the plan to the slight grade, the entrance hall is a few steps above the main floor level, so that the house appears well tied to the ground. One side of the living room is paneled with white-painted wood, having alcoves for books, windows, fireplaces; an attractive device.



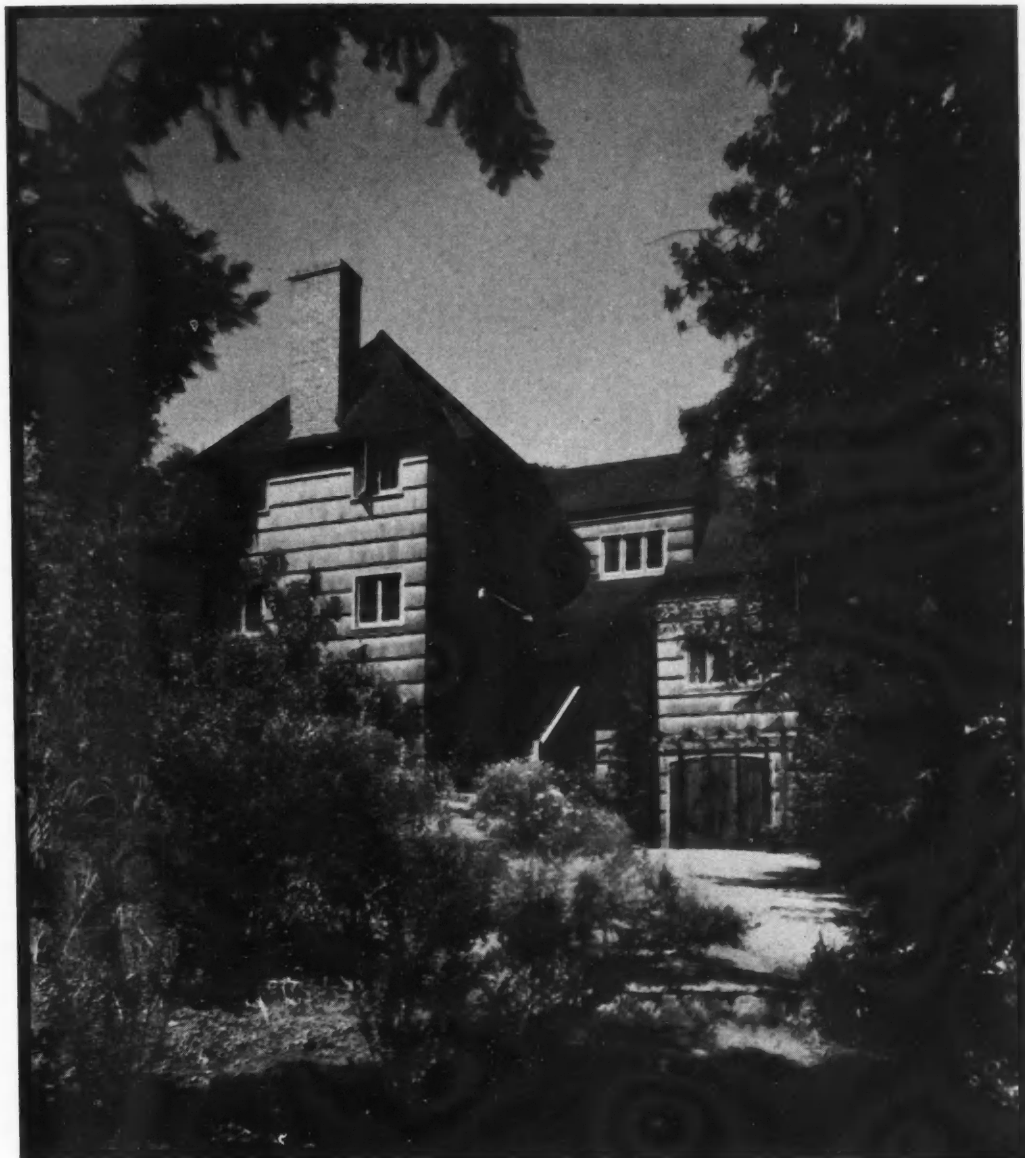
Photographs by George Haight



SECOND FLOOR PLAN



FIRST FLOOR

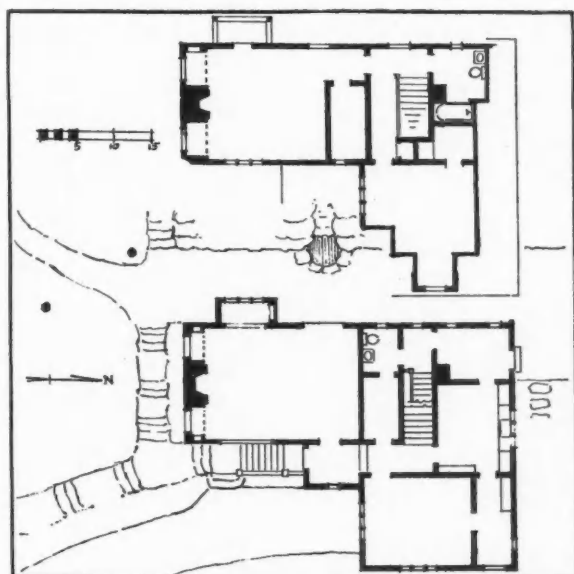


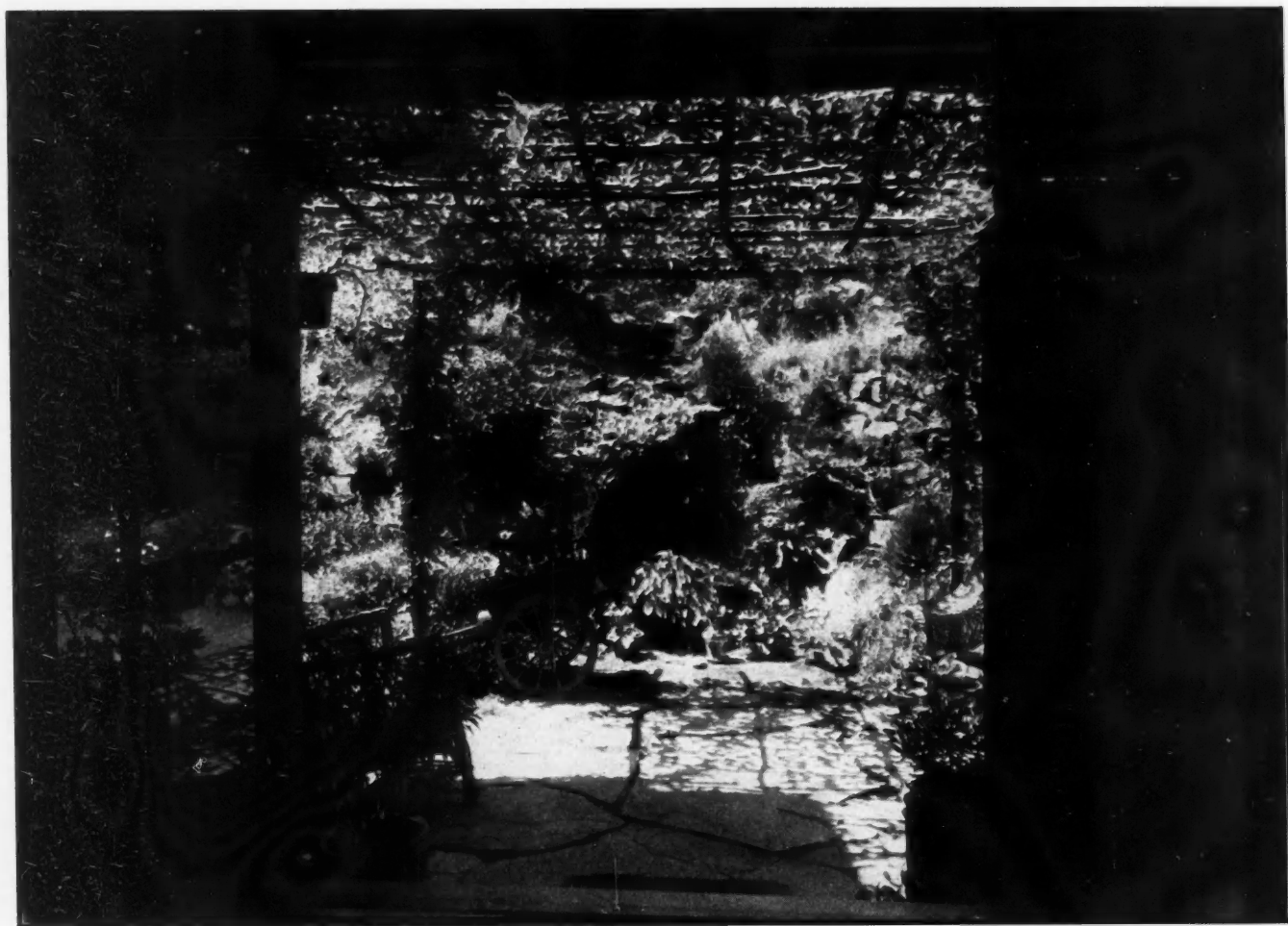
Residence of
Mr. and Mrs. Alvah P. Conklin,
Ross, Marin County, California

Harris C. Allen, A.I.A. architect.

On a rather steep hillside, an open space among the many trees provided room—and sun—for a house; into this space was fitted the plan, with garage, furnace and store rooms under the lower wing, and the hill cut away above to form a long, narrow, paved terrace along the west side of the house, a sunny, sheltered place to be an out-door extension of the living room.

Photographs by Roger Sturtevant



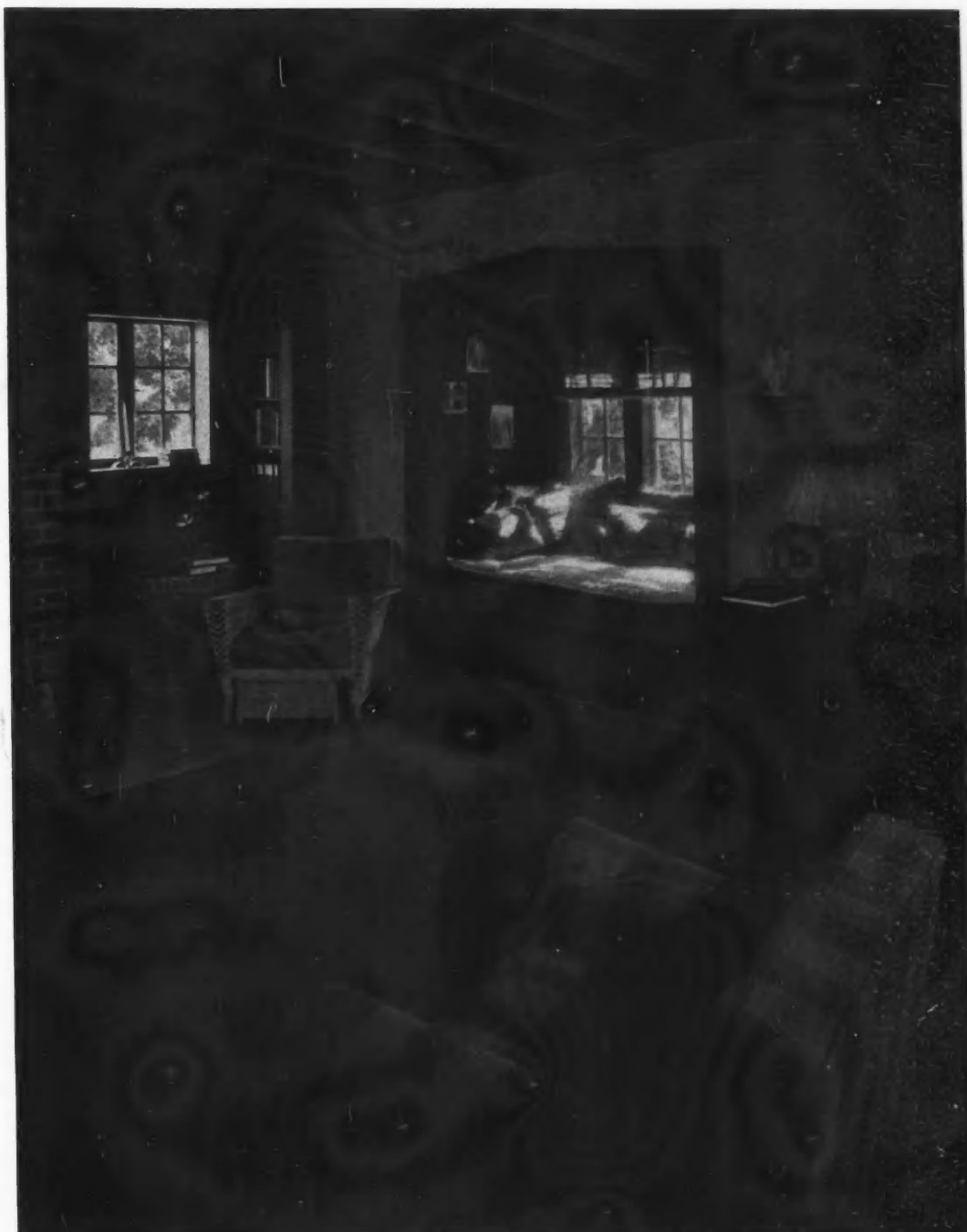


Within one short year, Mr. Conklin, with the expert advice of Mr. James West (rock garden specialist of Marin County), has developed a most charming garden. From living room French windows, one looks directly into a mossy, rocky bank, thickly grown with a variety of plants; the dominant flower tone is blue, relieved by occasional delicate sprays of a coral tone. A rill of water trickles over the rocks into a small pool, over which hangs a mass of maidenhair fern. This steep rocky bank, about eight feet high, looks as if it had always existed; there is nothing of the raw, artificial appearance that so many of even our choicest rock gardens betray.



**Interiors of the
Residence of
Mr. and Mrs. Alvah P. Conklin**

Walls of a waxy warm tan plaster, woodwork of a warm brownish gray, floor of a weathered English brown—the living room in the Conklin house was treated in a simple peasant style, to conform to the English cottage type of the outside, and to house comfortably the various furnishings, some old family heirlooms, some picked up abroad, some purely modern—but all fitting in to a general scheme of brownness, of informal comfort. Ceilings, fireplace wall and alcoves, deep recessed bunk, are all of wood. The large window commands a view down the valley, through an opening between trees.



With windows on east, west, south, the owner's bedroom is flooded with sun and air; and is accordingly finished with cool, pale green woodwork, an airy paper of small blue and yellow flowers, a dark floor spread with Indian rugs in white and light, bright colors. Dainty white curtains ruffle at the windows. The furniture is mahogany,



THE TREASURE TREES OF CALIFORNIA

Chapter II: Describing Certain Live Landmarks That Are the Pride of Various Local Communities

By CHARLES GIBBS ADAMS, *Landscape Architect*

White-limbed Dancing
Sycamores and Live
Oaks at Arcadia. Pho-
tograph by Ernest H.
Williams.

THE last installment told something of the beauties, of the good works, and the unequalled variety, of the trees native to the mountains, rich valleys, arroyos and desert washes of California.

As it was, many of the most beautiful native trees, many of the most generous to man, had to be passed by.

Now to the priceless trees that men have brought to California from other lands.

The Spaniards, in the years when Alta California was ruled from the throne of Spain, made their contributions; the Mexicans in the time of their regime; and the Americans are yet at it, still bringing in new beauties for the eye, new delights for the palate.

As an illustration of the variety of our exotic trees, I stood in the center of a small and usual garden, and could without moving count thriving trees from nineteen different and distant lands.

Ask him who sings the praises of any California town, what it is that he remembers most vividly; I have tried it a thousand times, and so I know that two times in three his answer will have to do with trees, especially with streets of semi-tropic ones he did not know in other states.

In Redding, of the North, they point with pride to their old Fig Trees so generously distilling that nectar that is alleged to sweeten only in the semi-tropics.

At Chico, it is the Hooker Oak in their wildwood park, the most gigantic one in all the world, and an evergreen Live Oak at that.

About Ukiah and Cloverdale, the old French Lilac Trees and the exquisite Silver Bell Trees (*Halesia Carolina*), in the early

gardens there.

In Santa Rosa, the graceful Royal Walnuts that Luther Burbank, her boasted townsman, created and planted, the fastest growing hardwood trees on earth.

At Guerneville, in the wooded dreamland of the Russian River, they take you to the storied grove of the Bohemian Club, to stand in awe under the canopy of Redwoods that have gladdened man and beast for two and three thousand years.

In Sacramento, it is the venerable, Heaven-pointing Deodars in the Capital grounds, and the Camellias that deck themselves with thousands of perfect blossoms, waxen white and pink and red every winter and spring.

In Stockton, it is the graceful towering Eastern Elms that arch their streets in Gothic symmetry.

About Fresno it is the country roads made gay with Pomegranate rows, scarlet of belled blossoms in Spring, and crimson of storied fruit in Autumn.

A Spectacular Amostomosis, "The Siamese Twins," White Oaks at the William Randolph Hearst Ranch, "La Questa Encantada," San Simeon, California. Photograph by C. C. Rossi.

And the Oleanders, that grow to trees in size and form. Fresno's name, by the way, means Ash Tree, in Spanish.

In Visalia, the patriarchal White Oaks that nature planted all about, five and six centuries ago, flourishing as in youth today.

At Bakersfield, the old Tevis forest of Giant Bamboos which causes one to marvel how mere grass—for such is Bamboo—can rival stately trees in size and dignity.



The Mile of Living Christmas Trees, Santa Rosa Avenue, Altadena. Photograph by Frederick Martin.

At Lompoc, the age-old Live Oaks in Miguelito Park, with trunks seven feet in diameter.

June in Lompoc ushers in a merry custom. There grow the only Cherry orchards for two or three hundred miles north or south, where all comers can pick all the luscious fruit they can eat while within the gates, for twenty-five cents.

At San Francisco, the boast is the endless violet-carpeted forest of Eucalypti (*Globulus*) that clothe the hills of the Presidio military reservation; and the stately Conifers of Golden Gate Park, the largest wholly cultivated park in America, as well as one of the most beautiful.

In Berkeley, the pride of every citizen lies in the patriarchal native Live Oaks of the Campus of the University of California.

In Alameda, the streets lined with lavender Locusts (*Robinia Hispida*) that are clouds of color in the Spring.

Over at Mill Valley, one is led by the heavenly woodland trails to Muir Woods, where tower those age-old Redwoods (*Sequoia Sempervirens*) which are the gift of William Kent to all the people for all time, and which, with their brothers of Trinity, Humboldt, Mendocino and Santa Cruz, are the tallest living things on earth, if not the most beautiful as well.

In San Rafael, one is led out to admire old streets gladdened with the glitter of dancing leaves of Silver Poplars planted in the early days of that settlement of aristocrats.



Olive Tree on the Estate of Colleen Moore, Beverly Hills. Photograph by Ernest H. Williams.

Eucalyptus Leucoxylon, "White Ironbark" at Mission San Jose. Photograph by Frederick Martin.



In San Mateo, the gigantic Eucalypti that tower above the Coast highway. In Palo Alto, the palo alto itself, the ancient Redwood standing alone beside the Creek, miles from its mountain brothers.

At the Santa Clara Valley, they honor the trees that support them and beautify life, beside, with an annual Spring Blossom Festival. Then, through all the miles from Stanford University to San Jose and beyond, they take their pilgrims of beauty to the surrounding hills to look down upon thousands of acres of pink and white snow,—the sugar prunes and peaches, almonds and cherries in bloom.

At Mission San Jose, the old Gallegos Pear trees still bear sweet fruit as bravely as they did a hundred years ago.

At Paso Robles the almond orchards of the famous townsman, Ignace Paderewski, are the sight to see.

At San Juan Bautista, the pride of the town are the old Honey Locusts about the venerable Mission, a feast to eye and nose in early summer.

At Watsonville, they invite their visitors to come in Autumn when their whole Pajaro Valley is red with the rich apple harvest.

At Monterey, they lead one out to the old Live Oak that sheltered father Junipero Serra when he first set foot in that wild land, a century and a half later. Later Robert Louis Stevenson used to sit beneath that venerable tree to dream out tales of the sea he looked out upon. At Monterey, too, and Carmel, they will let you rejoice with them in the Native Pine Woods that gladden the country.

(Continued on Page 51)

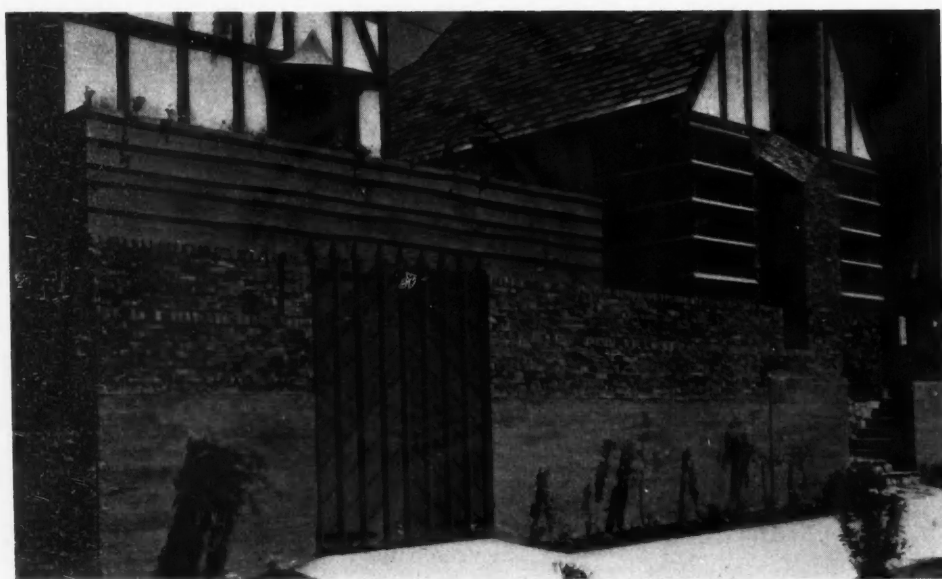


THE "SUNSHINE HOUSE"

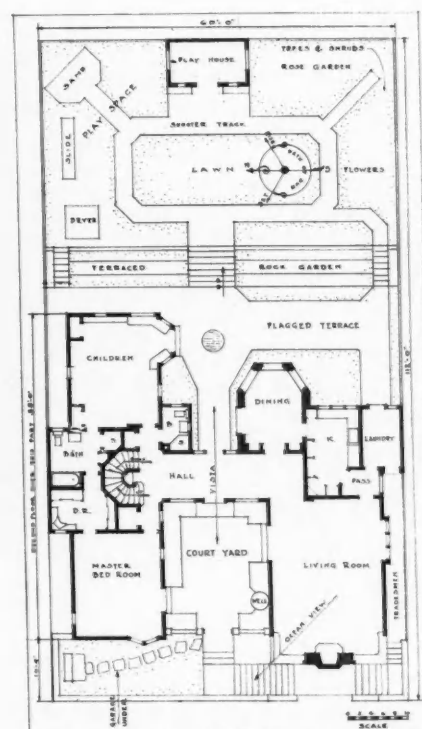
Home of
Mr. and Mrs. Jay Gittelsohn
San Francisco

William I. Garren, A.I.A., architect

To get the utmost living values out of location and climate, Mr. William I. Garren, A.I.A., made a clay model of this house and studied the effects of a miniature sun through its daily courses, and the best protections against prevailing winds.

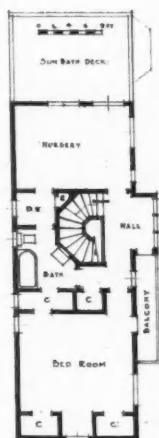


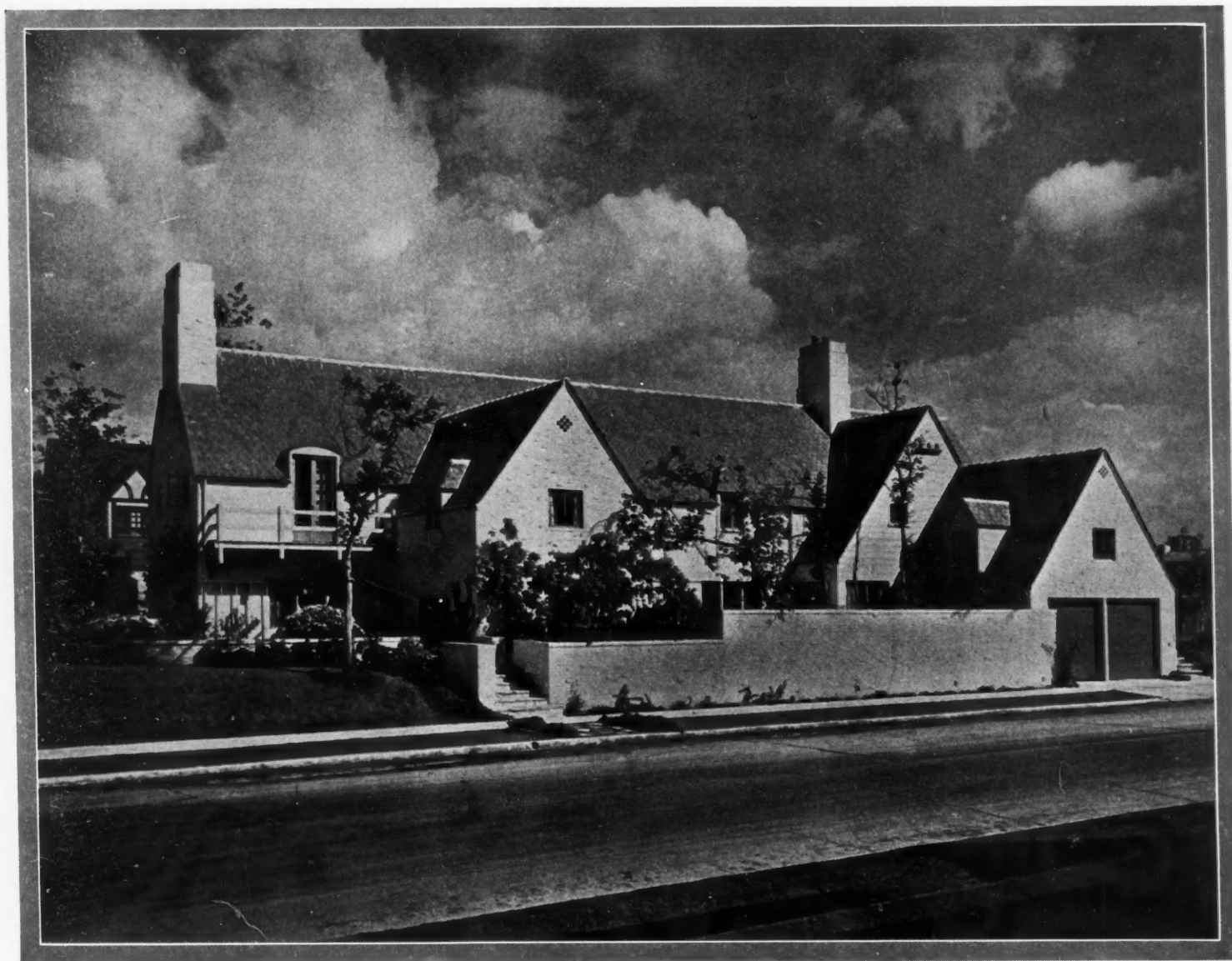
To secure a cheerful but harmonious effect, so often lacking in city houses, the architect used a combination of rough red brick, "smoky" white stucco, redwood weathered to a grayish driftwood tone, a slate roof of variegated color and thickness. Hand-planed in wavy lines, a clap-board wall over the garage shields a bit of garden.



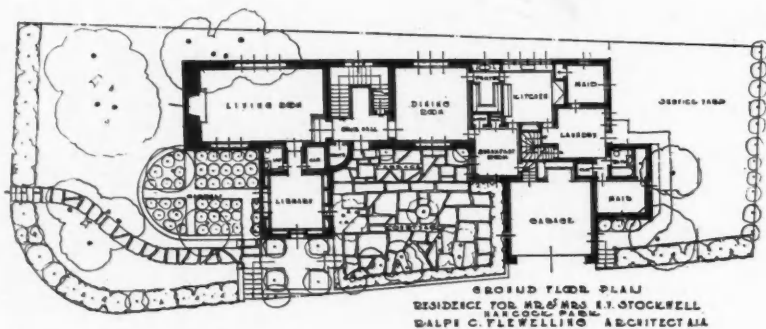
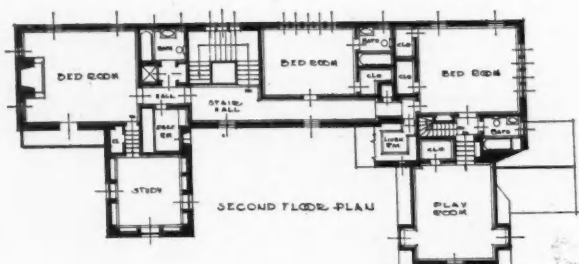


Inside Mr. Gittelsohn's house, smooth but uneven plaster walls have a waxy color and texture; cedar woodwork, pine ceilings, are stained light brown, antiqued. The piano was refinished, antiqued, to harmonize, by those fine craftsmen, Pizzi and Hunt, who also made the furniture. A seven branch candelabrum was designed by Mr. Garren. Draperies, coverings, are of hand-loomed woven wool, blue-green. The newel post light is made of automobile lamp bullseyes.





Photographs by William M. Clarke



GIVEN FIRST PLACE BY AN
EASTERN JURY

The Residence of
Mr. and Mrs. N. Y. Stockwell
Los Angeles, California

Ralph C. Flewelling, A.I.A., architect.

Awards in the latest national competition were based upon excellence of design, skill in use of materials, economy of space and convenience of plan, and adaptation to orientation. Mr. Flewelling's design satisfies all these points to a notable degree, besides fulfilling certain special and rather difficult requirements of the owners. With qualities derived from both English and French farmhouses, the composition is sturdily original, expresses its functions suitably and beautifully. Especially noteworthy is the achievement of a private outdoor living court for a rather large house on a small corner lot, with no loss of architectural integrity.

CALIFORNIA HOUSES CONTINUE TO WIN



The walls of Mr. Stockwell's house are of whitewashed brick laid with a slight unevenness, giving an interesting wall texture; the roof is of very thick Belgian slate, gray with green veins. This generous roof mass is emphasized by the clever accent of unusually high, massive chimneys. Woodwork, of redwood, is stained light gray, with a weathered overglaze. Casements are of steel. The courtyard is paved with flags of desert stone, planted with nine tall sycamores which were moved "dry-root", in their dormant stage in the winter, from Tujunga Wash, near San Fernando; all lived. The service yard is surrounded by a woven wood fence. Benjamin Morton Purdy was the landscape architect.



MAJOR PRIZES IN NATIONAL AWARDS



Mary Austin, who in her novel "Starry Adventure" has adequately explained New Mexico. Courtesy of Houghton Mifflin, Publishers

A Western Thriller

"The Gay Bandit of the Border" (Cosmopolitan) — frankly a western thriller, melodramatic to the core and with plenty of action, once it gets under way—is a first novel by Tom Gill, who has done some adventuring of his own in the country about which he writes. The story has two heroes, sharing the honors about equally, one a mysterious bandit whose operations hamper most inconsiderately the ruthless machinations of Don Paco, a big Mexican landowner, who is trying to crush all the smaller rancheros in the territory; the other Ted Radcliffe, Yale graduate, with brains and brawn. As a foil for the latter there is one Jito, foreman of Don Paco's vaqueros, who resents the young Easterner's interest in Adela, a very nice girl indeed. Complications arise between the four parties, and matters come to one grand and glorious finish, with cracking guns and a company of the American cavalry leading the fray, whereupon everybody, who is left alive, lives happily ever after.

On the whole a good picture of frontier-life as it was not so long ago, obviously written by one who knows his material.

New Mexico

In "The Starry Adventure" (Houghton Mifflin) Mary Austin appears in the role of a popular novelist, and proves that she can reel off a story with the best of them. Yet the story takes second place to the setting, contributed by New Mexico's environment; for of all writers Mrs. Austin is the most articulate in dealing with the mystic communion which seems to exist between that whole region and certain cosmopolitan and aesthetic souls, who have fallen under the spell of its scenery, its romantic past, and its artistic promise.

SOME PLEASANT BOOKS FOR SUMMER READING

By LOUISE MORGRAGE

The hero, is a sensitive youth, growing up in a family of Easterners on a typical New Mexican rancho. Readers can be amused or edified, as the case may be, by viewing through the boy's eyes those human antics, which count for nothing in eternity, but cause such ructions in daily relationships,—between households and their neighbors. When he becomes a man, however, these older people and their foibles recede, and the story becomes his own. He falls a victim to the first hot lady he encounters, but is saved in the end by his temperamental reactions to his glorious environment, helped out by the wisdom of a girl of his own generation. Here Mrs. Austin, unlike most older novelists, treats fairly and squarely the struggle of youth for independent thinking, and its honest insistence on self-expression.

A Clever Play

The public, which enjoyed "As Husbands Go" on occasion of its recent presentation at Los Angeles, will be glad to learn of its publication in book form by Samuel French. The play, with its smooth and sustained action, its human and diverting dialogue, and its skillful construction, proves to be a most entertaining one to read.

It deals with the trials of two women, who return to Dubuque, Iowa, from a pleasure trip to Paris, determined to live their own lives. The element of comedy is present in the struggle of one of them, a widow, to take unto herself as a husband a continental gentleman, frankly a fortune hunter. Her flapper daughter loudly and volubly objects to this at every opportunity. The plight of the other lady is more serious. She, too, wishes to marry—a madly infatuated suitor,—but she has already a trusting and adoring husband, in whom she must at least confide her plan. She finds it impossible to disillusion him. Both suitors arrive on the spot, and matters approach the inevitable crisis—something must be done.

The situation is not new, many men playwrights have dealt with it. But very few of them ever happened upon so sane, so sensible and altogether ingenious a solution as Miss Rachel Crothers'. And it has remained for a woman writer to deliver a most gallant and gracious gesture, richly deserved by that finest of all institutions—the American husband.

Pleasant Essays

Those people who read and every now and then like a volume of pleasing essays,

are recommended to try "The Balconinny" by J. B. Priestley. (Harper's). This author of "Angel Pavement," for topics has chosen the merest nothings, anything handy, but in most instances he makes his subject matter most refreshing by his unexpected, often whimsical, fashion of looking at the most obvious and commonplace things, as, for instance, a cold in the head, or eating too much at Christmas. Not all of his topics are as trifling as these, however; the author barely escapes a profound study of aesthetics at the sight of a dead fish on a marble slab, and a film entitled "Verdun" almost brings to light those deep emotions which seem to stir up all literary Britshers whenever the war is mentioned.

But, for the most part, Mr. Priestley is altogether amiable and lighthearted in these papers, and dwells on the trifles of everyday life only. The book makes good reading for bedtime, and puts one into good humor with the world in general.

Harem Life

Macmillan offers a most attractive volume, called "Behind Moroccan Walls," sure to delight collectors of items of distinction. It contains a selection of short tales, taken from two larger volumes by Henriette Celarié, and illustrated by Boris Artzybasheff, who drew his pictures during a recent journey to Morocco.

The original author of the stories, Mme. Celarié, is the wife of a French officer in Morocco, and thus has actually lived in close contact with her material. The stories themselves are often of the slightest substance, mere incidents or sketches, but have the advantage of having actually happened. Smooth creamy bits they are, which with their unaffected simplicity remind one of the Arabian Nights.—but not Sir Richard Burton's version. And they really give a very clear notion of how those sequestered women live in their strange and exotic community. The illustrations, which are reproductions from the originals, are immensely diverting with their glaring contrasts in black and white.

"The Taos Pueblo"

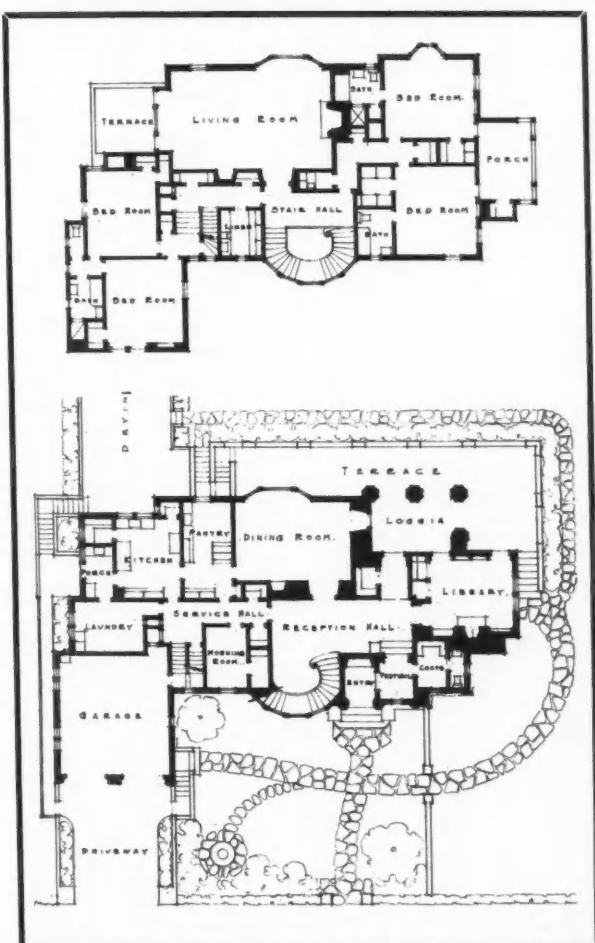
To correct an inaccuracy in our review, published in the May issue, it should be stated that the illustrations, with their extraordinary Rembrandtesque quality, are actual photographs, taken by Ansel Easton Adams and printed individually by him on paper sensitized for that purpose by the well-known San Francisco photographer, W. E. Dassonville.



A NEW HOME IN OLD SAN FRANCISCO

The home of
Mr. and Mrs.
Bertram E. Alanson

On the edge of Russian Hill, on the site of an old house which had stood for over sixty years, Mr. Alanson's residence has been designed by Samuel Lichtner Hyman, A.I.A., and A. Appleton, A.I.A., to take advantage of the magnificent views, the unobstructed sunshine. It is in the spirit of the delightful small French manor.



The unusual location of living room, on the upper floor, has many advantages beside securing a superior outlook over water and mountains.





Mr. Alanson's living room extends up into the large attic space, enabling the architects to get a fine height; the ceiling (boards and beams), is of redwood, hand-adzed, stained a warm light brownish gray with antique glaze, as is the standing finish, of cedar. The whole scheme of the room was set by an original 16th Century polychrome side board. All other pieces were specially made, in walnut or polychrome and gilt. Hangings are of beige suede cloth with hand-blocked bottom border, in gold and copper colors. Over a massive cast-stone mantel (re-cut with hand tooling) is a fine tapestry made from a cartoon by the decorator, Mr. Harold Wallace. In the deep wall niche may be seen a "museum piece," an old Chinese wooden figure, with fragments of color and gilt still showing, from the Tang dynasty; it is the Goddess of Mercy.



The decoration of the dining room was designed around an old Renaissance walnut sideboard. Tables and chairs were made to order; two drop-leaf tables are used to form extensions for the main refectory table. Rug, curtains, are a brilliant yellow. Two old images, wall ornaments, are carved from wood that is almost black. Very interesting fixtures were designed by Grattan English, which give an exact effect of real candle sconces, with tiny half-candle power lamps, irregular in shape. In the bay, a plate glass window extending almost from floor to ceiling shows a straight vista across the bay to Mt. Tamalpais, with Alcatraz Island in the center foreground (or, rather, forewater).



Mr. Wallace has put another fine old Italian sideboard in the reception hall of Mr. Alanson's home, with door panels painted in dull, time-mellowed tones, of quaint conventional landscapes. Here, as in dining and living rooms, the walls are of a gray-tan hand-textured plaster, suggestive of travertine, but fairly smooth. Floors are of dark oak planks. A particularly fine Killam rug covers the hall floor. Inside and out, the house has distinction, beauty without ostentation.



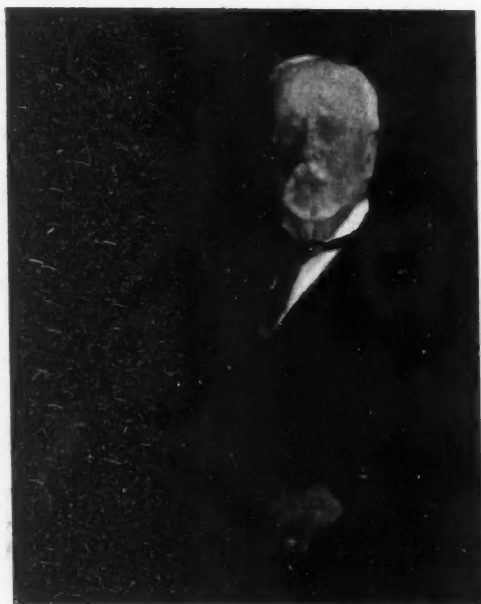


JOHN JOSEPH CASEY

*Artist and Soldier
of France*

"The Punt," a summer scene on one of the placid and picturesque canals of France.

SOLDIER of the Legion, artist, hero of France and native son of California! Art lovers and those interested in the expression of a vivid personality paid respect to such a one when the landscapes and portraits of the late John Joseph (Jack) Casey were exhibited recently in the East-West Gallery of the Western Women's Club, San Francisco.



This portrait of an old gentleman by John Joseph Casey is solidly painted and is an excellent example of the artist's fine talent for draughtsmanship.

Casey, who was born in San Francisco, gained fame as a newspaper artist in pen-and-ink before he went to France in 1909 to devote himself exclusively to painting in oils. A product originally of the Mark Hopkins School of Art in San Francisco, he studied also at the Art Students' League and at the Academy of Fine Arts in New York, and under Tarbell and Frank Weston Benson at the School of Painting and Drawing of the Boston Museum. In Paris he was both pupil and friend of Charles (Shorty) Lasar, dean of American instructors in France.

Casey exhibited in the Salon of the Society of French Artists (the old Salon) in the years 1910 and 1914, and his work has been shown also at exhibitions in Boston, Pittsburgh, New York and Philadelphia. With the exception of several winter scenes and his strict portraits, the paintings by Casey are in gay colors,—light blues, rich greens, dappled yellows.

During the World War Casey served three and-a-half years at the front. In his company of the second Regiment of the Foreign Legion were the poet Alan Seeger ("I Have a Rendezvous with Death") and Colonel William Thaw, who was later to win further glory in the Lafayette escadrille. Men who knew how to die!

One of two hundred Americans who joined the Legion in August of 1914, Casey was at the time of his death in New York on April 26, 1930, one of the five

surviving members of that original band of volunteers. In addition to his own personal *croix de guerre* awards, Casey was entitled to wear on his uniform the coveted red shoulder cord, *fourragère* *Legion d'Honneur*, granted only to regiments that had received six citations *à l'ordre de l'armée*, that is to say, six palms on the regimental *croix de guerre*!



Portrait of Mrs. Rufus Grayson of New York City. The quiet dignity of this canvas is in strange contrast with the fury of Casey's war years in the Foreign Legion.



Craft-workers in the Kaehler pottery factory at Naestved, twenty-five miles south of Copenhagen.

DANISH ART AND CALIFORNIA CLAY

By M. URMY SEARES

IT MAY not look like one on the outside, nor feel like one on the inside, and still it may be a factory. Such, indeed, is the Kaehler factory, twenty-five miles south of Copenhagen, Denmark, in the quiet, charming city of Naestved, surrounded by woods and fertile meadows which in summer are fragrant carpets of blues and yellows, pinks and reds. When you visit it, you have none of the feeling that you are in a factory, but rather in a nest of houses inhabited by artists and craftsmen who work only when they are inspired, and with no thought of time clocks or material gain.

The foundation of the Kaehler enterprise dates back three generations, the fourth generation already busily occupied. The Kaehlers were, in the beginning, porcelain stove builders. Working with the various glazes for their tile production, they now and then made a vase or a jar, and this led them ultimately to the artistic production of vases and bowls now known to the ends of the earth.

This is, indeed, a reputation which any town might envy, and which some of California's inland, residence towns might well, and with profit to themselves emulate. Most of the fun of living in the West lies in the chance to steer the "course of empire in its western way." In every little town, in every city, however "indifferent to fate" or overgrown and awkwardly endeavoring to find itself, there is opportunity for real enterprise and art or skilled craftsmanship to set the pace, to step aside from our mechanical, soul-suffocating grind of factory-made products and "make a vase, a jar" which ultimately will become "known to the ends of the earth."

The avoiding of factories and their accompanying but unnecessary dirt and disorderly associations, and their relentless compressing of youth and energy into a machine-made life, has become a fetish in those pleasant, finished towns that have been built up by tourist occupation or by retired farmers, mining men, cattle men, oil men and manufacturers who wish their homes to be as retired from the sources of

their affluence as they, in their later years, have themselves retired in thought.

What, then, is farther removed from mines and farms and cattle ranches, oil wells and derricks or the ordinary factory than art in all its forms? If he has the vision and the will, the business man turns to collecting the art of other days, interests himself in art education, or endows a museum or a gallery. Many surround themselves with schools and hospitals, or give their money to research foundations, to science, health or public welfare. These are but straws showing which way the wind now blows in America.

Known as the richest country in the world, we now have the opportunity to buy the art of all other countries. And we are buying it—the wares of Danish potters, of Swedish craftsmen in silver and steel, of Russian and French painters and Parisian dressmakers. Well and good. But

how shall we ourselves know the joy of the potter, the content of the skillful artificer, the deep satisfaction of the artist when he feels the thing he has created grow true and right under his trained hand? Where shall our children learn to create something worthy to be collected by future generations? Where shall they mingle with the great of the earth in art, and feel their hidden thoughts on beauty expressed in the friendly atmosphere of studio or atelier, or of one's own workshop down in the garden close, or in the attic of one's home?

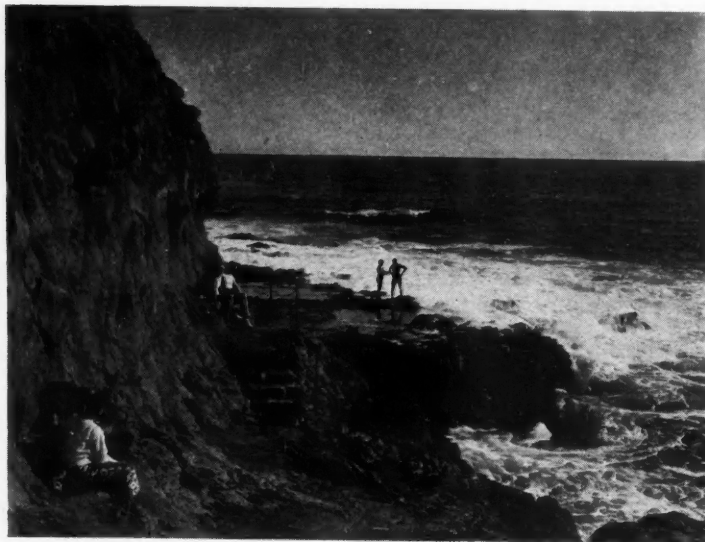
One answer to these questions is suggested by the illustrations of the Kaehler factory which accompany this article. They have been loaned to us through the courtesy of Mr. Axel Zacho of Los Angeles, who has served as business representative of the Kaehler ceramists in the United

(Continued on Page 53)



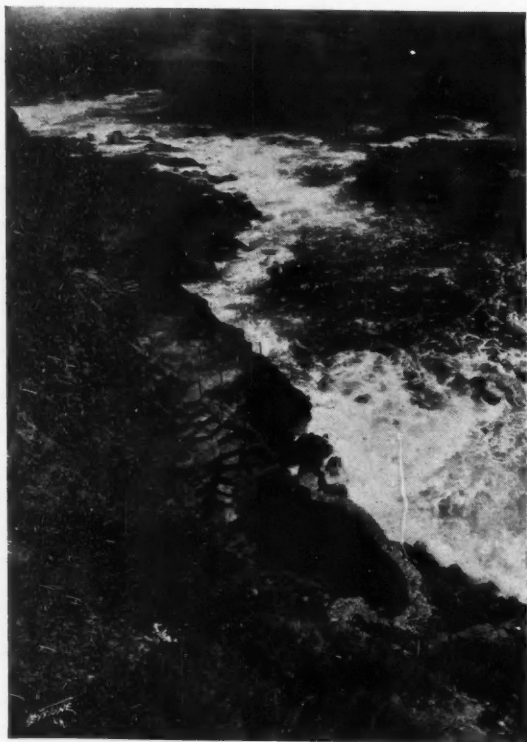
Seated, in the above picture, is Jens Thirslund, master ceramist of the Kaehler pottery factory. Thirslund is considered by many to be the leading ceramist of Europe, and his signed pieces are eagerly sought by museums and private collectors.

CALIFORNIA'S RUGGED COAST THE CLIFFS AND BEACH OF EMERALD BAY

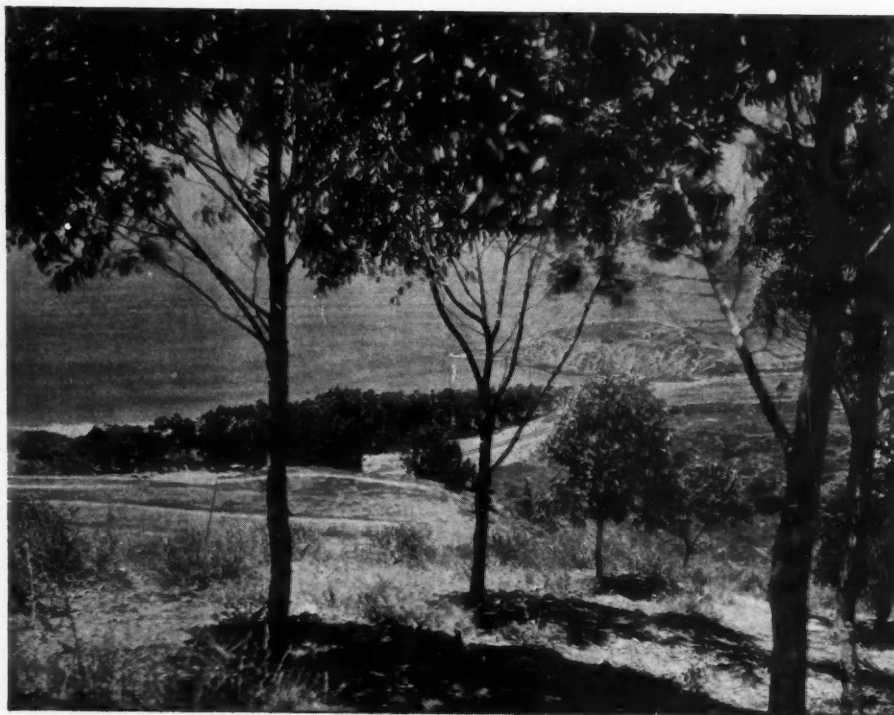


Emerald Bay is that delicious bit of deep green water guarded by flying buttresses of rock, which one glimpses from the Coast Highway just before entering the picturesque town of Laguna Beach.

Sheltered from north winds by the friendly hills and cut off entirely from neighboring stretches of the shore by rocky headlands jutting out into deep water, this is a perfect place for summering on the Orange County coast. A group of architects, artists, and other Californians which includes Mr. Roland Coate, Mr. Palmer Sabin, and Mr. Lawrence Macomber, have made of this place an enviable situation for beach homes. Winding streets among the eucalyptus trees, and paths along the cliffs make the houses accessible and give a conviction of expert and careful consideration for the unusual beauties with which Nature has endowed the spot. Mark Daniels, Landscape Architect, P. T. Primm, associate, co-operated in this excellent city planning with the architects mentioned above, and also that mural painter and superb colorist favored by all the architects who know him, Alson Clark of Pasadena.



Cut into the solid cliff and making it a comfortable part of the property, are seats and steps above the ocean; and at its edge a bathing pool of concrete is fed by the dashing waves.



CALENDAR OF SPORTS

GOLF

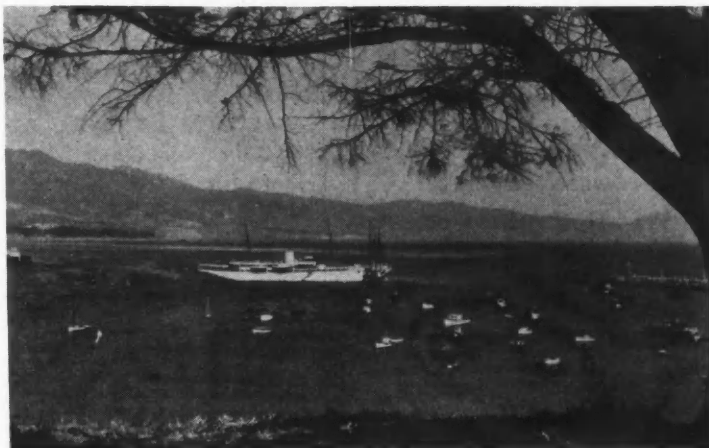
- July 1—Father and son events at the Flintridge Country Club.
- July 2-4—American Open Championship at Inverness Country Club, Toledo, O.
- July 7-10—W. G. A. Junior Championship, La Grange Country Club, La Grange, Illinois.
- July 9-10—Monterey Peninsula Country Club Invitational Tournament. 36 holes medal play.
- July 12-16—California Junior Championship, Del Monte.
- July 16—Pasatiempo Country Club-Medal sweepstakes.
- July 13-18—Western Amateur Championship, Portland Golf Club, Portland, Ore.
- July 20-25—Western Public Links Championship, Iverness Golf and Country Club, Portland.
- July 22-26—Palos Verdes Golf Club Invitation.
- July 23-26—Pebble Beach Country Club. Pebble Beach championship.
- July 24—Santa Cruz Golf and Country Club. Medal sweepstakes.
- July 31—Del Monte Hotel Course Mid-summer tournament.

YACHTING

- California Yacht Club:
- July 4—Open House, dinner and fireworks at the clubhouse.
- July 11-12—Races for Star boats, R boats, 6 metres and 8 metres boats.
- July 18-19—Cruise to Newport Harbor Yacht Club for dinner and entertainment participated in by all the clubs.
- July 25—Los Angeles Times race for boats of 16 to 35 foot rating.
- July 26—Neidlinger Trophy races for cabin boats.

Los Angeles Yacht Club:

- July 4-5—Racing for club members. Cruise to Avalon, where open house will be held for visiting yachtsmen. Entertainment and fun for all.



CALIFORNIA'S RIVIERA

A VERY definite compliment has been paid to Santa Barbara's yacht harbor and to the whole Pacific Riviera by the visit, this year, of several world renowned yachts new to these waters. Our sports magazines show fine photographs of the "Nahlin," owned by Lady Yule of Calcutta and built in Scotland. It lies in the harbor of Santa Barbara off the end of the new breakwater built with the aid of Major Max Fleischmann, as shown in our photograph by Anderson—specialist in Santa Barbara sea- and landscapes.

Becoming better known each year by the high class publicity of its own quality magazines, sent to European booking offices by our local hotels, the California Coast now competes weightily in the traveler's mind with the French and Italian Riviera.

"It is either California or the South of Europe for us each winter," said a Londoner at a Los Angeles hotel last month, when interviewed regarding the health of her distinguished husband. "And we like California the most," she added.

The meeting of the American Association for the Advancement of Science brought many notable Europeans to Pasadena and they left this year delighted with their discovery of California's congenial, intellectual atmosphere.

Young and old, sportsman or scientist, homeseeker or traveler, each newcomer finds his most agreeable weather conditions here on the coast. While they are here their eyes are keenly employed seeking out the well planned towns and delightfully natural countryside in which the idea of a home for the family intrigues them.

Santa Barbara is opening up, very carefully and expertly, additional streets and homesites on her hills above the city where the view of harbor and channel islands adds to the delight of living on an elevated site closely set near the heart of California's most beautiful city of the "Old Spanish Days."

The fiesta of that name this year comes during the last days of July and August. This charming residence city is already agog preparing costumes for everybody, in service and out. An Eastern trust-fund man, visiting at El Encanto, gave to Mr. Bennett, its genial host, the opinion that the Riviera of Santa Barbara on which the hotel is situated is the best place for investment in Santa Barbara today.

WHEN YOU VISIT

SANTA BARBARA

MAKE YOUR STAY A PLEASANT ONE

The El Encanto Hotel atop of Mission Ridge overlooks the entire city. Write for rates.

- July 4-10—Pacific Coast Championship Regatta at Bellingham, Washington.
- July 18-19—Cruise to Newport Harbor Yacht Club.

San Francisco:

- July 18-23—Stag dinner at the St. Francis Yacht Club to open five-day Regatta, visiting yachtsmen welcomed. Entertainment over the entire period and racing. On the 23d the Regatta will close with a stag dinner and presentation of trophies.

- July 30—Ocean race from San Francisco to Santa Barbara where a regatta will be staged during the first days of August.

HORSE SHOWS

- July 17-18—Santa Barbara Horse Show.
- July 24-25—San Diego - Coronado Horse Show.

FESTIVALS AND FAIRS

- July 3-4-5—Catalina Island—Catalina Jubilee.
- July 4—General Grant National Park, Fourth of July Celebration.
- July 4—Pasadena—Celebration, Rose Bowl.
- July 4—Sunnyvale—Naval Dirigible Base and Fourth of July Celebration.
- July 4—Ventura—Fourth of July Celebration.
- July 4—Pismo Beach—Fourth of July Celebration.
- July 6-29—Hollywood—Pilgrimage Play.
- July 7-Aug. 27—Hollywood—Symphonies Under the Stars.
- July 20-26—Salinas—California Rodeo.
- July 29-Sept. 2—San Diego—Midsummer Nights Symphonies.
- July 29-Sept. 2—San Mateo—Concerts, Woodland Theater.
- July 31-Aug. 2—Healdsburg—Russian River Pageant and Festival.

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On the Ocean

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Santa Maria
Inn

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A HOME-MADE INN for
the convenience of way-
farers. Every room with
bath.

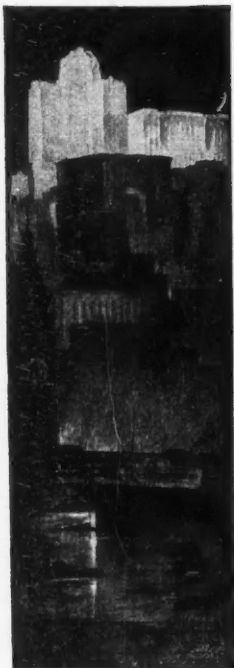
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Where flowers bloom
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Reservations.



SAN FRANCISCO



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Perhaps it is the subtle temptation of the modern luxury with which each guest is surrounded that brings those who "know" to Nob Hill for the weekend, to spend the season or to make their home above the heart of the city.

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The Magnificent!!
Breakers Hotel
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THE MANAGEMENT of this 12-story modern fire-proof seaside hotel offers you the best there is in California hospitality. Here you will find every facility for your comfort combined with surprising economy.

Cheerful rooms, all outside, and with fresh and salt water shower or tub bath. Handsome lobby, Dining Rooms, Coffee Shop, Coconut Grove and Shops. Adjacent to the ocean, surf bathing, yachting, deep sea fishing invite you. Golf club privileges, dancing, horseback riding, concerts and games for your diversion.

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Unexcelled Food—Friendly Prices

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Hotel Savoy

Sixth & Grand

THE PATIO IS LOGICAL FOR CALIFORNIA

(Continued from Page 19)

this climate—for although the temperature is mild, we are seldom able to sit outdoors in an unprotected spot in the daytime, and never in the evening. On the other hand, the patio is always protected by the surrounding walls of the house. It is delightful in the winter, for its walls are heated by the noonday sun and if no cross drafts are allowed to pass through it, it remains warm well into the evening. In the summer it becomes a huge ventilating shaft for the building, and one can always find comfort in its shadows; and on the warmer days, the whole house may be cooled by thoroughly soaking the walls and floor of the patio with water. In a climate where there are long dry periods, the effect is most refreshing, for the atmosphere created is not unlike that following a spring shower.

As the patio is a room, the more livable ones are completely paved, and are free from trees and plants growing directly in the soil, which avoids the possibility of seepage around the footings. Potted plants in their blossoming season may be attractively placed around the walls, making a gay effect and not requiring such quantities of water as to cause dampness.

The uses to which the court may be put are almost as varied as those of the house itself. For example, it should contain comfortable chairs in which one may lounge while chatting with friends. A luncheon table should always be available, with chairs and sideboard which are as essential as in the dining room itself, and a game table with its chairs should always be in readiness. The tile floor may be waxed and if there are young people in the family the patio may be easily converted into a ballroom. It is convenient to have an open loggia at one side where furniture may be put under cover in the rainy season. If desired, a valerium or awning may be used to completely cover the court, thus making it possible to shut out the sun's rays in the daytime, or, in the evening, the heavy dew.

Small patios are perhaps most interesting, and they should never be so large as to lose the "room" character. When they are very large, the temptation is to treat them as a garden, and the whole effect is lost, for the privacy, intimacy and protection which they offer to one wishing to sit in the open air is their very reason for being.

MILLIONS of citizens, whether renting or purchasing homes this spring, will be aided considerably by a new publication, "How to Judge a House," just published by the National Committee on Wood Utilization of the Department of Commerce.

In the modern house dozens of different building materials are used. Their selection and correct application is a highly technical matter, but in this booklet hundreds of practical hints are given the non-technical house hunter.

From cellar to attic, all essential details in connection with construction and building materials are explained. The consumer is shown how to check up on the draft of the fireplace, how to tell plated hardware from solid brass or bronze. Special attention is given to the use of wood and other materials in different parts of the structure, explaining what is good economy and what is skimping.

Through its readable form and the practical character of the text, the booklet is making a strong appeal to thousands of citizens looking for authoritative information on the subject. "How to Judge a House" is sponsored by a sub-committee of leading house experts, architects and builders, headed by N. Max Dunning, fellow of the American Institute of Architects.

The booklet sells for ten cents per copy, and may be obtained from the Government Printing Office, Washington, D. C., or from the District Offices of the Department of Commerce located in leading cities throughout the United States.

THE TREASURE TREES OF CALIFORNIA

(Continued from Page 37)

side from the mountain tops right down to the edge of the sea.

If you happen to be in old San Luis Obispo in January, they will show you, with pride well justified, the exquisite old Chinese Magnolias (*Soulangeana*) that lift veritable bouquets of great blossoms of white or purple-pink in the gardens of many of the older houses; or in April the magnificent umbrellas of blue that the Pagoda Trees, or Paulonias raise.

The glory of Goleta is the double row of ancient, noble Poplars, towering Lombardys, graceful Carolinas and shimmering Silvers, happy in each others' society—that line that town's long stretch of the Coast Highway with beauty.

Then comes Santa Barbara where (with the one exception of embowered Pasadena) grow the Pacific Coast's finest and most lavish collection of exotic trees. Their especial pride at Santa Barbara, and pride it may well be, is in the gigantic Rubber Tree (*Ficus elastica*) that stretches its almost unbelievable spread over many thousands of square feet beside the railroad yard.

The boast of Ventura by the Sea, are the Poinsettias, which have grown to the actual proportions of trees along the streets, and are aflame with cardinal blossoms at Christmas and New Year, to give the town its pet name of The Poinsettia City.

At El Rio and again at Camarillo, the double and triple rows of stately yet graceful Eucalypti that roof the Coast Highway like an endless Gothic nave, are a comfort and a joy to the eye.

Between Ventura and El Rio there is a mile of solid hedge of Monterey Cypress, fifty feet in height. It is only eclipsed in fame by those two-story ones, architecturally clipped into arches and towers, which surround the ranchhouse just five miles south of The Flag Pole at Santa Maria.

San Fernando justly boasts of her Memory Garden, at the old Mission where, under the guidance of Mrs. Martha Nelson McCan and Mrs. A. S. C. Forbes, Historians of the Missions, thirty-nine trees were planted a few years ago, and marked with tablets of bronze, one to memorialize John C. Fremont, and one to each of the other thirty-eight officers of the United States who took part in the American occupation of California. These were grown from seeds of original Olives of San Fernando Mission and Peppers of San Luis Rey Mission planted by the padres.

In Placentia Canyon, near Saugus, a venerable Sycamore, known as the Gold Tree, tableted by the Native Sons, stands where Don Francisco Lopez first discovered gold in 1842, six years before the finding in the north that led to the Gold Rush of Forty-nine. Little as has been written about the Placerita gold, a hundred and eighty thousand dollars worth of it went to the mint in one early season.

Then comes Hollywood! If one enters by the way of Laurel Cañon, the first trees to greet him are the silver-trunked gigantic Eucalypti of Jack Holt's garden. If he comes by way of Cahuenga Pass, he first finds the Grove of Deodars on a knoll of the Hollywood Bowl, presented by many celebrities. Or, if he enters over Los Feliz Heights, he is soon admiring the grove of Eastern Weeping Birches (so rare in this semi-tropic land) that overlace the residence of Rupert Hughes, on his right; and the orchard of Olive Trees that surrounds the hilltop home of Cecil B. DeMille on his left; and, below, the arbored garden of Hamlin Garland. But why go on; it would be but a beginning, (if one stopped to play with names), to tell of the Pines of Carrie Jacobs Bond's "Wild Rose Garden;" or the Acacias of Madame Nazimova's "Garden of Allah;" or the Cypresses of Tito Schipa; or the towering Eucalypti of Ernest Torrance's garden, or those others that sway in the breezes over Antonio Moreno's hilltop; or the Cocos Palms under whose plumes Mrs. Leslie Carter strolls in her Hollywood garden in the days of her retirement.

Westward at Beverly Hills is a street lined with trees of such flaming beauty, the Scarlet Eucalypti (*Ficifolia*) of upper Rexford Drive, that in the blossoming season of midwinter it has be-

The Arcady



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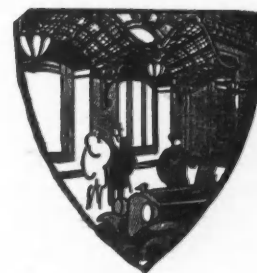
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come necessary to station policemen there to stop their being torn to pieces!

Here, now, having hurried past Jack Dempsey's and Charles Wakefield Cadman's and Madam Matzenauer's, just to get out of Hollywood, again we find ourselves intrigued with names, and the favorite trees that go with them! Only a word, though, about Gloria Swanson's Canary Island Dates; and Will Rogers' Canary Island Pines; Al Christie's Eucalyptus grove; Pauline Frederick's Deodars; Conrad Nagel's pair of Outdoor Living Christmas Trees; "Douglas and Mary's" collection of flowering trees; Charlie Chaplin's conifers; and the native chaparral of dwarfed mountainside trees that surround the home of John Gilbert.

Los Angeles' pride in her trees centers in the old embowered West Adams district, including Mr. E. L. Doheny's Chester Place, and the famous old Palm Drive; and in Berkeley Square, where stands the home of Mr. William Gibbs McAdoo.

Altadena is known the world over for her "Mile of Living Christmas Trees," the noble Deodars that line Santa Rosa Avenue, grown from the first seed brought in early days from the Himalayas.

Pasadena's boast is her tree-arched streets, such as Orange Grove Avenue with its Peruvian Pepper Trees, and lower El Molino Avenue with its Jacorandas, whose blossoms in summer not only roof the way with a ceiling of exquisite blue, but carpet the ground with the unfading fallen blossoms.

The City of South Pasadena claims with pride the municipal ownership of the Cathedral Oak, beneath whose patriarchal arms in early days, was the resting place for all expeditions from Mission San Gabriel to Mission San Fernando, a day's foot journey apart. Here the travelers lunched, and held midday services, because here a crystal spring flowed into the Arroyo Seco. It still flows and now belongs to the Boy Scout lodge there. It is a matter of history that a number of bandits were hung from this tree in the fifties; and a cross was cut into its bark for the good of their souls.

Old San Gabriel's charm rests in the Ailanthus Trees that shade the hut of every peon there. What a beautiful legend has this Tree of Heaven! The Chinese know that, wherever they may come upon a Tree of Heaven, they must pause a moment, in work or in play, and concentrate upon the beauties of Paradise and the hereafter.

Azusa's pride is the archway of glorious American Elms that roof her Foothill Boulevard, and refute the silly but prevalent statement that Elms will not prosper in southern California. Covina's boast is the glistening, evergreen, great-flowered old Magnolias Grandiflora along her Citrus Avenue.

This whole San Gabriel Valley is an almost continuous plantation of oranges,—Navels that are golden with fruit in Winter, and Valencias that are golden in Summer. In Spring their perfume is so rich that people in driving through have been known to faint from the very heaviness of it.

The pride of Ontario is stately Euclid Avenue, with its quadruple lines of Pepper Trees, Eucalypti and orange-flowered "Silk Oaks" (Grevilleas), which was adjudged one of the seven great streets of all America. Its only rival is Magnolia Avenue in Riverside, where Palms and Peppers call one's thought away from the dearth of Magnolias.

For that matter, about the only streets in southern California that are utterly devoid of Palms, are Palm Drive in Beverly Hills, Palm Street in Altadena and Palm Avenue in South Pasadena!

The boast of the Owens Valley country, on the desert side of the High Sierras (whose abundant waters are thence led more than two hundred miles for the refreshment of Los Angeles) is the Autumnal fire of the Poplars and Locusts that line her roadways. The balmy California that lies on the Coast side never can know the gorgeousness of Fall; but the snows piled on the beautify California today. A sailor from Spain picked a few berries at Lima, brought them to San Diego in the province of Alta California, and a padre carried them to the Mission close at San Luis Rey.

The arboreal glory of San Diego is the high wall of Cocos

Plumosa—most graceful of all Palms—that enclose the Plaza in the heart of the City.

About the time the Santa Clarans are holding the Blossom Festival in their orchards of the North, Beaumont, six hundred miles below, is welcoming all of southern California to the annual Cherry Blossom Fete in her fertile mesa orchards above the Colorado Desert.

Already then the miles upon miles of exquisite pink Almond blossoms that glorify nearby Banning have come and gone.

And so it goes, from Oregon to Mexico; and there is many another town's fine sight in trees which should be listed here.

The next installment will dwell upon some of the trees of old Los Angeles, famous for their beauty or their good gifts to man.



Herman A. Kaehler, present head and active director of the Kaehler pottery factory, who is affectionately known to those in his employ as "Papa Kaehler."

DANISH ART AND CALIFORNIA CLAY

(Continued from Page 47)

States for nearly six years. Mr. Zacho is by way of being an artist also, having appeared for a number of years on the Danish stage before he came to this country. He not only has brought us the finest pottery that Denmark has to offer, but gives us, as well, a glimpse of what we might have, in the way of craft-factories, in our little residence towns and cities here by the western sea. We cannot buy it, but the time is ripe for the creation of such an atmosphere. Berkeley, San Francisco, Hollywood, Palo Alto and Pasadena already have it, in spots, as instanced notably in the craft-factories built and contemplated by Frederick Ruppel at Pasadena, and by Garfield D. Merner at Palo Alto.

It is interesting to find the Kaehler artists going happily about their work in small, primitive rooms, often under the very roofs of the buildings. It is significant that these rooms are nearly always decorated with flowers gathered from the meadows without and artistically arranged in some old jar, cracked in the firing perhaps—and because of its imperfections even more beloved by the artist than the flawless piece . . . more meaningful to him as a symbol of life.

Herman A. Kaehler, who is now head of the production, is the true artist. He does not want his artists to work on the dot of time. He is intelligent, full of good humor, an excellent story

(Continued on Page 59)

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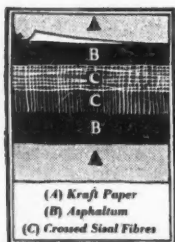
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THE SKETCH QUALITY IN BUILDING

By WILLIAM LEE WOOLLETT, Architect

[One of a series of essays on the essence of architecture. The author, Mr. William Lee Woollett, is distinguished in the architectural profession for his careful studies in the theory and history of architectural design. It is believed that the layman interested in architecture will find these articles of interest and value.]

IN medieval work the irregularities of the plans, distortions of façades as to material of construction and architectural features, arches of different height, windows, shafts, columns, in grand irregularity as to detail, frequently differing in general form and irregularly spaced; great masses of masonry clearly composed of blotches of different color, indicating different periods, styles and handling of materials—are all worked into one composition with results that are impelling to the imagination and satisfying to the mind.

Aside from questions of light and shade as matters of color composition merely, or of some subtle abstract message, it is also probable that the varying colors on the surfaces, due to the uneven character of the building material, result in a softening effect because of the breaking up of the lines on the building, thus giving a result commensurate with the idea of a sketch. We all know the charm of an etching or a pencil sketch as compared with the hard lines of a steel engraving or of an architectural drawing.

Irregularities of light, of spacing, of architectural elements, slanting of minor surfaces, interrupted syncopated ornamentation, all these would tend to enhance the effect of broken values, which would soften the picture and make it resplendent with the reflection of atmospheric conditions—each tilted stone would give a different effect for each different angle—each stone would reflect back to the eye a different shade of color. This kaleidoscopic effect would tend to put vitality, vibration, life into the whole. The charm of the hand-made accrues from such treatment rather than the feeling of a mass of mechanical forms piled one upon the other.

By these means, also, a sense of building, i.e., an idea of sequence in the building operation—a recall of man's part in the

creation—a scale value, even, is determined. Most modern buildings when you look at them give you a feeling of having been drawn—you can see the “T” square and triangle. You can often discover the propinquity of the compass and dividers in some deftly placed circular window or row of arches. You can also hear the buzzing of the machinery cutting out chunks of granite, like so much Columbia County cheese—you feel the steel-like precision with which these chunks are set in place and the economy that dictated their uniformity. Their knife-like edges cleave the blue of the sky in mouldings as clearly run as the plaster’s “putty.” The sense of building—of piling up—of the laying on of stone on stone, joint for joint,—of growing—of man’s handling the elements, is overshadowed by a machine-like mechanical perfection which gives the impression that a building is a vast casting moulded by some giant who in steel furnaces sucked the granite into moulds and let them cool, without a thought except to make another—of the same stuff, in the same way.

The art of architecture is primarily the art of building. As such, a building should always give the impression of having been “built”—the sense of having been fashioned by the hand of man. No matter how much decoration of color—no matter how complex or simple the construction—the marks of the builder should be plain—the structure should be evident—the decorative phase subservient to the structure.

These and the refinements of the ancients are merely gentle reminders of man’s mastery over matter—the circumstantial evidence that intelligent beings who had thoughts in the realm of the abstract, and not machines, did the building in those days.

Like a flower of the field, the building should stand. Its base should feel into the ground. Its structure should speak of texture and stability and function. And, finally, the flower of decoration should exude, vibrant with the essence of the beauty contained in the parent stem and pregnant with this central idea of its being dominant with order—and beautiful in the robes of a creative spirit, the constructive parts—each detail—and every shade and color, co-ordinated with the abstract.

The architectural “refinements” must then be considered as but the final touches contributing to the more exact fulfillment of the structural aesthetical problem. The entasis of the column is one of these refinements. A column with an entasis looks heavier and stronger—gives a sense of more resiliency—carrying power—than a column without an entasis—other considerations being the same. The entasis also enhances the human interest—there is the sense of having been formed by an intelligence for a purpose—which should of itself add dignity. The entasis on the columns of the Parthenon,—as firm as the long, thin, sheer thigh of an athlete—proclaims not only ability to carry the loads, but joyously announces a buoyancy—a youthful ease in carrying.

Refinements in architecture—like refinements of manners—are essentially the by-product of the workings of an exacting intelligence. They are the niceties of a nice art, and finer by far than any subtlety now practiced in other forms of art. This latter statement might be difficult to prove—and yet it is more difficult to disprove. For architecture is the most inclusive—has the widest appeal—is the deepest rooted in our sub-consciousness of any of the arts. History amply proves this and by inference its appeal should be further removed from reason—more nearly a product of instinct and sense—illusive—the field for subtleties and the abstract.

We have now passed from a contemplation of architecture as an art of color as well as of form, to an intimate knowledge and appreciation of the inter-dependence of form and color in architecture. We have also discovered that in the higher forms of architecture reside a certain capacity for interpretation of the abstract by means of these two geni—form and color.

Clearly to define the term abstract as used herein will be the object of the next chapter, entitled “What Is An Abstract Value In Art?” The immediate result of the understanding of this term will be the clarifying, the relation of the various arts to architecture and to each other—and, incidentally, the finding of a common medium of expression for the arts.

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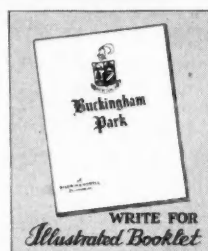
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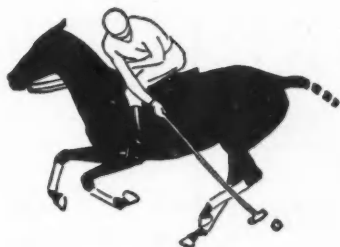
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GARDEN CALENDAR JULY

EDITED BY A. D. HOUGHTON, M.A., M.D., PH.D., F.R.H.S.

*Refulgent Summer comes
Attended by the sultry hours.*

—Thomason.

JULY is California's hot month. All the efforts of winter and early spring seem to have their fruition in June and July. The gardens are glorious. Flowers and early fruits are to be found in profusion such as few sections other than California can boast.

In spite of all the care one has given in fertilizing the ground, repairing its tilth and careful watering, a garden may seem to lack success.

When virgin soils produce their bumper crops and make farmers rich overnight, the farmer thinks he has found a new Egypt, but, as the years go by and production decreases he buys fertilizer and adds it in increasing quantities to the soil. Still he never approaches the bumper crops he first obtained. Some virtue has gone out of his land; something that was there has departed.

Until five or six years ago it was supposed that plants only needed a few of the commoner elements for their well-being, until some nosey scientist began using more refined methods and discovered that minute traces measured in parts per million or fractions thereof were absolutely essential. Still more advanced thinkers believe that many more of the rarer elements are useful even if only by their mere presence, things which act only by hastening the chemical combinations and recombinations in the soil.

The abandonment of many farms throughout the country on account of their unproductiveness has led the writer to much thinking and some experimentation upon this important subject.

If yours is a garden which shows such a lack of success, you may communicate with this journal and perhaps receive some advice of value.

At the recent meeting of the American Association for the Advancement of Science held at the Pasadena Institute of Technology your editor strayed into the wrong lecture room, where the subject, instead of botany, was oceanography. The mistake was a happy one. All the lecturers were dealing with chemical analyses of sea water in relation to the plant life and consequently the fish life of different parts of the ocean. There are deserts in the ocean as there are upon the land; places where plant life is absent due, as analysis showed, to absence of certain of the elements necessary to the growth of the plants which act as fish food.

All of these facts gave great pleasure because the writer has been attempting for some time to compound a mixture containing many of these elements for the rejuvenation of tired and worn-out soils.

The method of irrigating in Egypt is such that the sediment of the Nile and the salts in solution come from such varied geological formations and are so little desilted before arriving at their destination that their richness is perennially renewed.

July is a good month for striking cuttings of all the softer and rarer perennials. Inserted in damp peat or sphagnum and kept in a close, humid case, these will root freely. This is the only way to propagate such plants as the double flowering nasturtiums, and lobelias.

Layering of pinks, carnations, mule sweet williams, etc., may be done this month. There is still time to broadcast seeds of cosmos, and zinnias for late flowering.

The writer has just received a beautiful but somewhat gaudy colored poster from a firm in Japan which deals solely in cacti and succulents. Every one has waked up to the glory of the succulent garden, and "Everyone is doing it now," as the old song

goes. Succulents of almost all kinds may have any off-shoots removed and rooted this month. The February flowering purple mesembryanthemum should be propagated by all gardeners. If you raise too many of them, or perhaps I should say raise more of them than you need, give to less favored neighbors enough to put a line along their front roadway. I know of no simple thing that will add more to the beauty of California than a generalized awakening to the value of the last sentence.

Nursery men, who may chance to read these lines, take heed and raise this plant; for my writings will be insistent along the lines of easy grown winter and early spring flowering plants.

The head gardener at Doheney's Capistrano project seems to have the right idea, but most of the other subdividers of our beautiful beach properties, while having a good idea of buildings, seem not to know what garden craft is all about. Five dollars' worth of succulents will beautify a beach lot; three hundred dollars' worth, an ordinary subdivision; the water cost for this class of plants being a minimum.

July is also one of the best months for garden visiting. With attention to a few minor details almost any garden is open to you. A polite note or telephone call will usually bring you an invitation and probably a better reception than if you just stroll casually in. For garden etiquette a few points may be emphasized. Do not step off the walks, watch your feet, do not ask for slips or cuttings—your host will know whether to give them to you or not. Above all, announce your presence, nor prowl without such announcement.

Be sure to put on your calendar three events: The Pacific Slope Horticultural Conference at Encinitas in February; a deodar for a Christmas tree; and planting trees for February blooming.

DANISH ART AND CALIFORNIA CLAY

(Continued from Page 53)

teller. You will, of an afternoon, find small groups of the Kaehler artists drinking a cup of the delicious Danish coffee, discussing new experiments, or just having a cosy chat over the coming elections. When "Papa Kaehler" comes around he does not tell his children to hurry back to work, but joins the merry group, bestowing a word of advice here, offering a cigar there. You have the feeling of being in the midst of a great family, one whose members are always in good spirits and willing to assist one another.

Knowing the best talent of Danish art circles, Papa Kaehler engages the best artists, and leaves the factory at their disposal for experimenting. We need not wonder at its fame when we hear of such names as Jens Thirslund, Bindesboll, Braendekilde, Ring, Hansen Reinstrup, Kai Nielsen and Svend Hammershoi being associated with it.

What has all this to do with California? Only this: that here in California is to be found every kind of clay man has yet needed for porcelain, fine pottery, enduring tile or roadbed bricks. Like Spain and Algeria, we need tile fountains in our gardens, in our public places, in our homes. As these great makers of our architectural terra cotta and garden jars, Gladding, McBean and Company, have often repeated, "Los Angeles is a terra cotta town." Beautiful garden pieces are on exhibition in their yards and showrooms. Constantly their artist, Jess Stanton, is devising new forms and colors for these things. The Italian Terra Cotta Company, out on Mission Road, Los Angeles, is experimenting with California clays. Batchelder tiles are already better known to the architects of New York and Washington than to the laity of California; theirs were the only hand-made objects of art which California could offer to the great Exhibition of Arts and Decoration in Paris in 1925. France did not ask us for craftsmanship, she had decided, before asking, that "America had only raw materials." Is it not time that we follow the example of Denmark and cultivate and promulgate our best art; and use, with good design, our own remarkable clay?



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LOS ANGELES

ARCHITECTURAL ORGANIZATIONS

SOUTHERN CALIFORNIA CHAPTER of the American Institute of Architects met jointly with the Southern Section of the State Association of California Architects at the Wilshire Country Club, Los Angeles, on June 16th at 6:30 p. m.

A report was made to the meeting on the progress of the American Institute of Architects' Federal buildings program.

Mr. Robert H. Orr, president of the State Association of California Architects, made a progress report on the Architects' Report Service for southern California, and on the proposed affiliation of state societies and the American Institute of Architects.

Mr. Karl W. Muck, county architect for Los Angeles County, gave a short talk on the functions of his office and on the subject of the private architect in public construction.

Respectfully submitted,

H. ROY KELLEY, *Secretary*.

STATE BOARD MEETING

The regular annual meeting of the California State Board of Architectural Examiners as a whole was held in San Francisco, May 12 and 13th, for the purpose of granting certificates to those architects who have qualified during the past year.

State Certificates were issued granting the title of Architect to the following:

Southern District

Harry B. Aarens, 1558 N. Vine St., Los Angeles, Calif.; Erwood P. Eiden, 1814 Arvin Drive, Glendale, Calif.; Samuel Wood Hamill, 1612 Fern Street, San Diego, Calif.; Norris M. Knaus, 344 Vine St., Glendale, Calif.; H. A. Kreinkamp, San Francisco, Calif.; Alexander N. Knox, 804 Architects Bldg., Los Angeles, Calif.; Gilbert T. Lord, 1236 So. Van Ness Ave., Los Angeles, Calif.; Douglass H. McLellan, Los Angeles, Calif.; Edmund B. Mason, 1459 W. 47th St., Los Angeles, Calif.; Edith M. Northman, 5369 Wilshire Blvd., Los Angeles, Calif.; Rudolph A. Polley, 2509 Orella St., Santa Barbara, Calif.; Homer D. Rice, 741 So. Alvarado St., Los Angeles, Calif.; Arthur I. Rouda, 524 So. Spring St., Los Angeles, Calif.; Erle Farrington Webster, 607 Architects Bldg., Los Angeles, Calif.; Harold C. Wildman, Farmers & Merchants Bank Bldg., Long Beach, Calif.; Wilfred Burritt Verity, 453 Bowling Green Way, Los Angeles, Calif.

Northern District

Sigvald L. Berg, 2312 Durant Ave., Berkeley, Calif.; William Peyton Day, Financial Center Bldg., San Francisco, Calif.; Kenneth E. Fratis, 1732 Webster St., Oakland, Calif.; Chas. C. Lundgren, 872 Clayton St., San Francisco, Calif.; Doyt Early, 1130 Marian St., Sacramento, Calif.; J. Kendall Masten, 6809 Neptune Place, La Jolla, Calif.; George A. Schastey, Monadnock Bldg., San Francisco, Calif.; James F. McGuinness, 488 Pine St., San Francisco, Calif.; Vladimir O. Oglou, 1710 Franklin St., Oakland, Calif.; William Henry Rowe, 1535 Vancouver Ave., Burlingame, Calif.; Francis E. Lloyd, 3311 Washington St., San Francisco, Calif.; Milton

Latham, P.O. Box 1257, Carmel, Calif.; Dole Ford Thomson, 4th and Camino Real, Carmel, Calif.; Otto G. Hinterman, 74 New Montgomery St., San Francisco, Calif.; Romualdo Jose Blas, 251 Kearny St., San Francisco, Calif.

ART JURY of the Palos Verdes Estates, California, announced the honor awards for 1930 at the annual meeting. The residence of Mrs. Estelle M. Hanson, 1601 Via Arriba, Malaga Cove, was given the honor award as the best house erected in 1930. The architects were Webber and Spaulding. Honorable mention was given to the following buildings: Residence of A. W. Ross, 6276 Via Canada, Miraleste, designed by Harbin F. Hunter; Residence of Mr. and Mrs. Clarence Lee, 632 Via del Monte, Malaga Cove, Wally S. Caldwell, architect; Residence of Mr. and Mrs. R. L. McCreery, 1501 Chelsea Road, Margate, Arthur C. Munson, architect. Special mention was given to the Public Library and Art Gallery in Malaga Cove, designed by Myron Hunt and H. C. Chambers, architects; and to the new school building in Miraleste, by Allison and Allison, architects.

LOS ANGELES COLLEGE OF ARCHITECTURE AND ENGINEERING, 2256 Venice Boulevard, Los Angeles, has arranged with Richard J. Neutra, A.I.A., Z.V., to direct the department of architecture in its institution, and merge his own school with the college.

Mr. Neutra recently completed a lecture tour of the globe, addressing architectural and art organizations as well as representatives of industry and manufacture in Japan, Asia and Europe. He was American delegate to Les Congrès Internationaux d'Architecture Moderne, which met last November in Brussels, and his report was one of the four main topics of the congress.

Mr. M. T. Cantell, F. R. I. B. A., is principal of the Los Angeles College of Architecture and Engineering, and Mr. Winham Morley is vice-principal.

DR. PAUL PHILIPPE CRET, internationally known architect, has been given the \$10,000 Philadelphia award, founded by Edward W. Bok in 1921. Dr. Cret designed the Delaware River bridge, also Philadelphia's Parkway, as well as a number of modern buildings in New York, Paris and other European

HARBIN F. HUNTER, architect, has moved his office from 635 Rives-Strong Building, Los Angeles, to 609 Oviatt Building, that city.

A SPECIAL EXHIBITION of the work of Marsh, Smith and Powell, architects, is being held July 1 to 23 in the Architects' Building Material Exhibit, Fifth and Figueroa Streets, Los Angeles. It includes photographs and colored renderings of schools, public buildings and churches which have recently been completed, and illustrates the trend which is now apparent in modern school planning. Photographs of the Sierra Madre

Elementary School, which were exhibited at the superintendents' convention in Detroit and later in Washington, will be included in the display. This school was planned in the functional manner and includes many special features, such as an activity room for tubercularly inclined children. Many other schools planned with the idea of efficiency and comfort in mind, rather than uniformity of exterior appearance, will be shown in the exhibition. These include the styles of architecture adapted to California.

From July 24 to August 7 the Architects' Exhibit will present the fourth annual small house competition sponsored by *House Beautiful Magazine*. As is usually the case in national competitions, the majority of awards were made to California architects. The inspiring beauty of the natural surroundings and the romantic traditions of the state may have something to do with the national prominence gained by California in the field of architecture, but full credit must be given the architects for their outstanding work.

California architects who were awarded prizes are: Ralph C. Flewelling of Beverly Hills; William Wilson Wurster of San Francisco; Roland E. Coate of Los Angeles; Soule, Murphy and Hastings of Santa Barbara, and Benjamin S. Parker of San Marino. The honorable mention awards included H. Roy Kelley, Roland E. Coate, Witmer and Watson, of Los Angeles, and Hammond W. Whitsitt of San Diego.

FACTS ON COLORED CONCRETE are contained in a new booklet, "Concrete Facts for Concrete Users," just published by the Portland Cement Association, 33 West Grand Avenue, Chicago, Illinois, for free distribution in the United States and Canada to builders, contractors and others doing concrete work around homes, schools, parks, playgrounds and industrial plants.

"COOL STEAM" is the title of a booklet recently published by the C. A. Dunham Co. to elucidate the advantages of the Dunham differential vacuum heating system. It does so in language understand-

able to the layman as well as to the professional architect and engineer. Copies of the booklet may be had on application to the C. A. Dunham Co., 450 East Ohio Street, Chicago, or 232 Monadnock Building, San Francisco.

SALEM ROOFS are described in an attractive monograph just issued by the Johns-Manville Corporation, 292 Madison Avenue, New York City. Copies of it may be had from the San Francisco branch of the Johns-Manville Corporation, or from the New York office.

C. A. DUNHAM CO. has appointed Clark Keeler as manager of its San Francisco sales office, 232 Monadnock Building. Mr. Keeler has been connected with the Chicago and Boston offices of the C. A. Dunham Co. since January, 1929.

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- | | | |
|--|--|---|
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| <input type="checkbox"/> Building Paper | <input type="checkbox"/> Philippine Mahogany | <input type="checkbox"/> Wall Board |
| <input type="checkbox"/> Cement | (Doors) (Trim) | <input type="checkbox"/> Waterproofing and |
| <input type="checkbox"/> Concrete Units | <input type="checkbox"/> Painting for | Decorating for |
| <input type="checkbox"/> Concrete Hollow Walls, | <input type="checkbox"/> Wood | <input type="checkbox"/> Concrete |
| Poured | <input type="checkbox"/> Cement | <input type="checkbox"/> Brick |
| <input type="checkbox"/> Doors | <input type="checkbox"/> Stucco | <input type="checkbox"/> Stucco |
| <input type="checkbox"/> Flooring (Hardwood) | <input type="checkbox"/> Plaster Board | <input type="checkbox"/> Plaster |
| <input type="checkbox"/> Flooring (Pine) | <input type="checkbox"/> Roofing (Tile) | <input type="checkbox"/> Window Frames |
| <input type="checkbox"/> Flooring (Tile and Stone) | <input type="checkbox"/> Roofing (Composition) | <input type="checkbox"/> Wrought Iron (Gates) |
| <input type="checkbox"/> Lath | <input type="checkbox"/> Roofing (Slate) | (Grilles) (Rails) |
| <input type="checkbox"/> Wood | <input type="checkbox"/> Shingles (Wood) (Com- | (Lamps) |
| <input type="checkbox"/> Plaster | position) (Colored) | |
| <input type="checkbox"/> Metal | | |

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| <input type="checkbox"/> Bath Shower Curtains | <input type="checkbox"/> Fireplace Equipment | <input type="checkbox"/> Mirrors |
| <input type="checkbox"/> Silk, Colored | <input type="checkbox"/> Hardware | <input type="checkbox"/> Oil Burners |
| <input type="checkbox"/> Fabrikoid, Colored | <input type="checkbox"/> Heating | <input type="checkbox"/> Plans for Dinettes |
| <input type="checkbox"/> White Duck | <input type="checkbox"/> Electrical | <input type="checkbox"/> Tiling (Bath) (Sinks) |
| <input type="checkbox"/> Built-in Features | <input type="checkbox"/> Gas (Basement) | (Floor) (Wall) (Stairs) |
| <input type="checkbox"/> Casement Windows | <input type="checkbox"/> Gas (Floor) | <input type="checkbox"/> Wall Covering |
| (Wood) (Metal) | <input type="checkbox"/> Gas (Radiators) | <input type="checkbox"/> Water Heaters |
| <input type="checkbox"/> Cedar Closet Lining | <input type="checkbox"/> Gas (Wall) | <input type="checkbox"/> Water Softeners |
| <input type="checkbox"/> Dish Washers | <input type="checkbox"/> Insulation and Sound | <input type="checkbox"/> Window Shades |
| | Deadening | <input type="checkbox"/> Windows, Stained Glass |

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| <input type="checkbox"/> Lawn Sprinklers | <input type="checkbox"/> Garden Art (Statuary) | (Terra Cotta) |
| | | <input type="checkbox"/> Flagstone |

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| <input type="checkbox"/> Building Loans | <input type="checkbox"/> Mortgages | <input type="checkbox"/> Surety Bonds |

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Construction (Brick, Stucco, Concrete, Frames, etc.).....

Number of rooms.....Cost (Approx.).....

Date of building (Approximate).....

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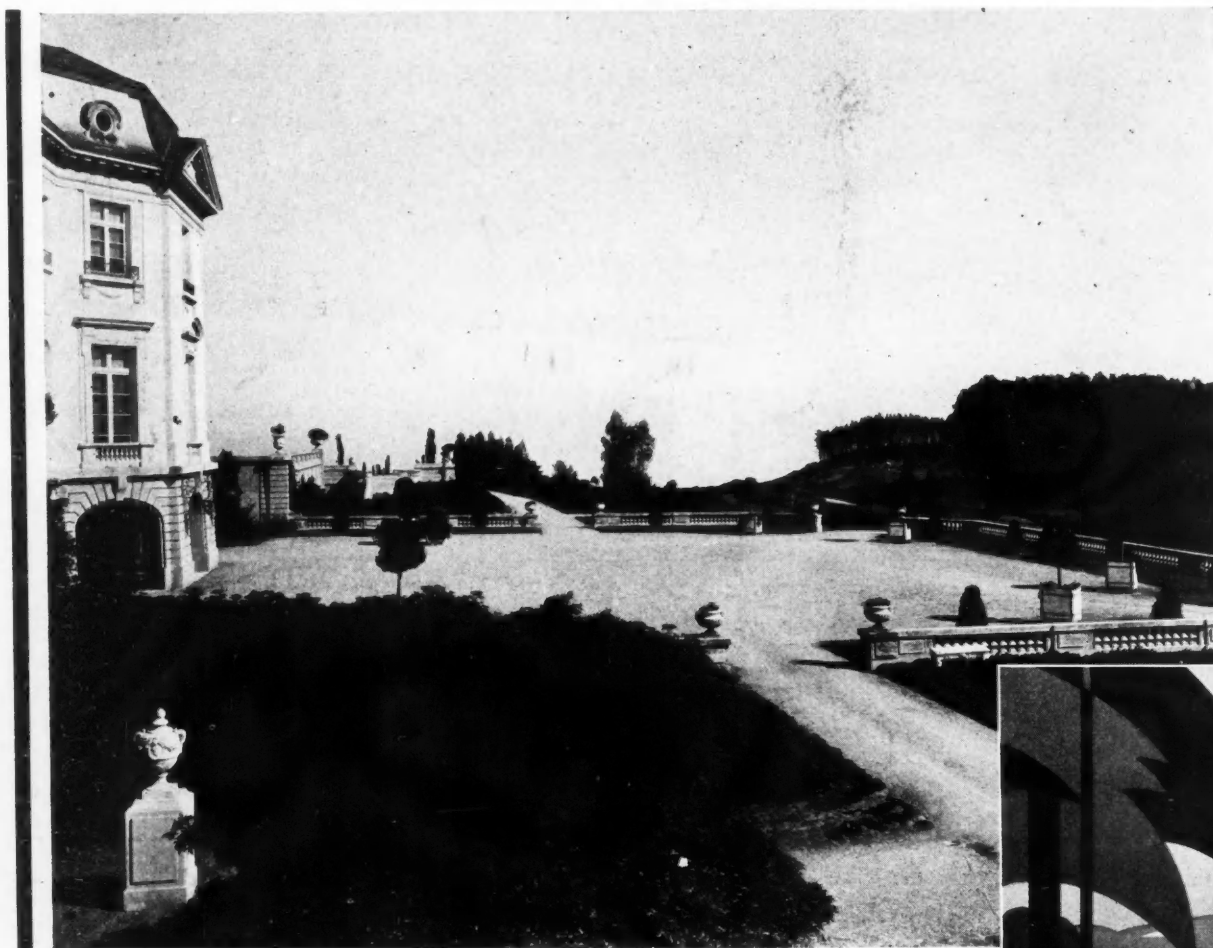
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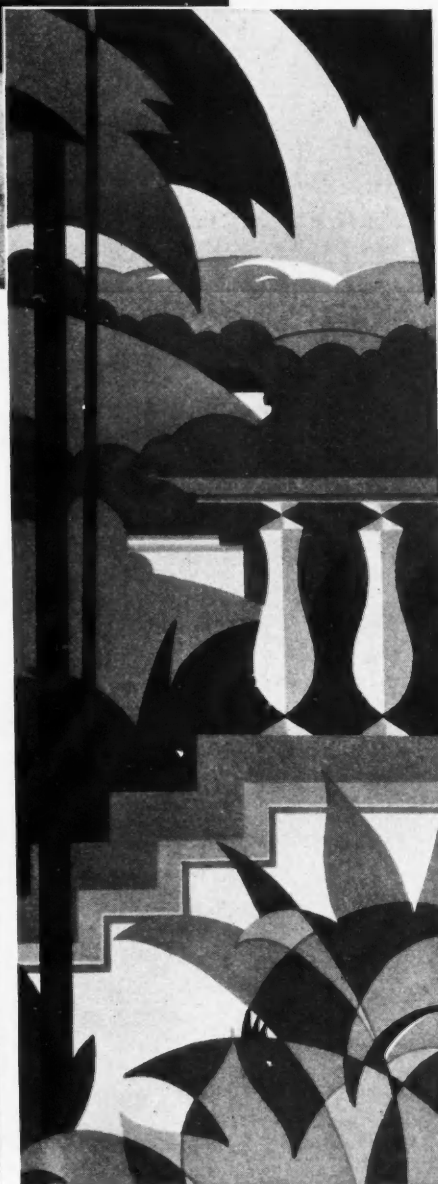
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